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## — 1948 —

1947 the year of the Quaid-i-Azam and the birth year of Pakistan has passed. The birth pangs of Pakistan, proudly proclaimed as the largest Islamic state in the world, have taken thousands of innocent lives and uprooted millions of people from their ancestral homes. Hindus and Muslims, alike, have painted with their blood this largest state of Islam on the map of the world.

Ushered with tragic sufferings and bitter curses of millions Pakistan hopes to become a model state Let us pray it does and with it may its father, Mahomed Ali Jinnah, also get some peace of mind and mercy from God. For, on his hands is the innocent blood of thousands, both Hindus and Muslims, and even an eternity of repentance will not wash it off. M. A. Jinnah has become the biggest criminal of history and the tragic sighs of suffering millions shall reverberate through ages with curses that will darken the memory of this dreadful man.

Already, in the streets of West Punjab are heard the dying wails of cold-stricken and frozen Muslims who want to know why they have been pulled out of their ancestral homes and left to die on the streets in the unmerciful winter of the Punjab. The erstwhile game of politics has become an unforgettable tragedy of their life.

Yes, this game of politics has become a national tragedy. Indians have suffered in all walks of life and the year 1947 has left behind a milestone of tragic, bloodstained memory on the sands of time.

The Indian film industry has perhaps paid the greatest price for Pakistan. This industry of entertaining people can thrive only in peace. The slightest disturbance closes the theatres where Hindus and Muslims assemble with mutual goodwill and harmony to see a show.

During 1947, with the Pakistani goondas doing devil dance in the streets of India, the film shows have been practically closed in almost all towns throughout the country, except in the South. This has hit the film people very badly and completely shaken the stability of the film industry. Many a producer has become a bankrupt and many more are on the verge of bankruptcy. A single bad year seems to have drained off all their easy profits of seven years of war. That doesn't speak much for the business acumen of our film producers.

With Pakistan, an established bankruptcy, raiding Indian territory will become a compulsory national sport for Pakistanis to keep their professional Pathans and raiders busy somehow. The Indian film industry must therefore never think of our frontiers as stable markets save for the purpose of supplying some entertainment to our troops in those regions.

Pakistan as a market for Indian films can be considered only if someone from the Garden of Allah comes along and pays us cash down for our films intended for exploitation in Pakistan. To send any film to Pakistan on the old basis of free trade must be hazardous trading seeing that there is not much of trade honesty in Pakistan and the Pakistanis don't show much regard for the cardinal principle of paying for one's needs.

And yet with all these excisions in the territories, the film market cannot be said to have been reduced much seeing that only two key stations, Karachi and Lahore, are lost at present. The total loss of territory in terms of business should not be over 15% and even that loss seems temporary considering that Pakistan having no film production of its own will need pictures from us to keep its theatres running, unless they intend to turn all theatres into 'mushaira' halls to breed bearded poets with pan-stained teeth and opium pills behind the gums. In Pakistan it is practically impossible to produce commercially successful pictures in the immediate future with goondas running amok all over the place, and therefore Pakistan will have to arrive at some understanding with India for entertainment of its people.

The division of the country, therefore, has not permanently hit the industry, though at present our film trade is at a standstill in Pakistan.

Another crisis our industry is at present going through is the general slump. With unemployment constantly increasing and the cost of living reaching impossible heights, there is very little money left with the masses for entertainment. They have begun to pick and choose their entertainment fare with the same care with which they do their day's marketing with the result that only exceptionally good pictures are well patronized while a large number of ordinary pictures go off the screen without even being noticed. As producers cannot produce exceptionally good pictures every day, it is easier to

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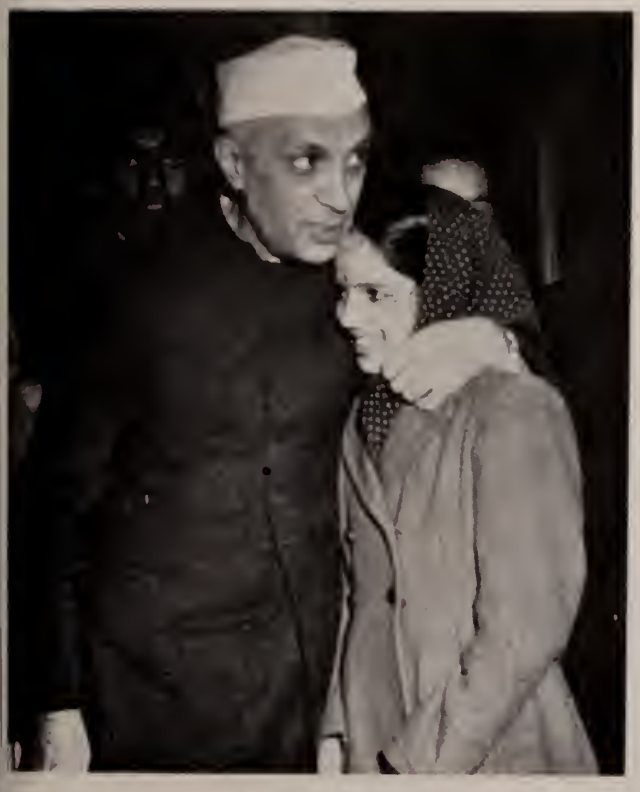
understand their present financial plight with a large number of average pictures in hand — many unreleased because of the unreasonable greed of the exhibitors who are also out to cash their opportunity of theatre shortages to the maximum.

But this general slump is a temporary reaction of the war boom and will disappear no sooner our national government takes in hand the huge schemes of general industrialization of the country. Industrialization and economic planning of the country have been unavoidably held up by the unforseen refugee problem thrust upon us by the Pakistanis. The nerve-racking work of rehabilitating nearly five million strangers in a country already crowded with people is almost a maddening problem and as such is bound to hold up every other plan of national reorganization.

But these days of depression will also pass once the passions of politics disappear and the need for peace and sobriety becomes paramount. And with peace will return prosperity to the country and its industries. Whatever the cynics may have to say the ultimate future of the film industry must be bright and prosperous seeing that our people have no other entertainment but motion pictures for escape, entertainment and enlightenment.

So with eyes glued to the beautiful prospects of the future, let us all step into the New Year, the virgin adventure of a free people.



Radha, daughter of M. S. Subbulakshmi, meets Pandit Jawaharlal Nehru. Jawahar embraces the little one and in doing so gives Subbulakshmi's family an heirloom to remember.

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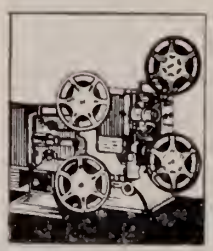

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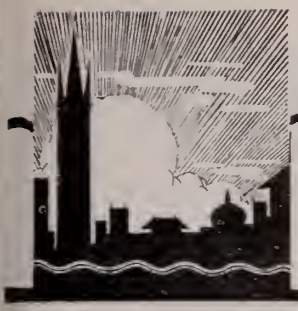

# Bombay Calling

*This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.*

**DAYLIGHT ROBBERS OF PAKISTAN**

In Pakistan or rather in Karachi, the cradle of the Quaid-i-Azam and capital of Pakistan, no Hindu employee of the Government is allowed to send away his family and particularly his womenfolk out of Sind. An official circular says that even his attempt to do so would be construed as disloyalty to Pakistan.

Those Hindus, who had managed earlier to send out their wives and daughters to save them from the carnal affections of sex-crazy Pakistanis, are also not allowed to go out of Sind even to meet their womenfolk. They are asked to spend their vacation in Sind under official observation.

This solicitude of Pakistani officials to keep the Hindu home life intact in Pakistan is very touching. It has a Nazi fragrance. They would, of course, not mind the men going out as long as the women are left behind. One wonders whether this anxiety for Hindu women, is because of the undeniable circumstance of Sind being a notoriously short province in the matter of women.

If the official crime reports for the province of Sind are studied carefully, we discover that over 80% of all crime reported in the province is the sex crime in which a single woman often causes as many as six murders, a dozen abductions and several stabbings. And this sex crime is exclusively Muslim because to every 22 sex-mad Muslim males there is only one Muslim female. This disparity has always jeopardized the safety of Hindu women and the courts are often full of different sex crimes, ranging from "chhed chhad" to regular abduction and rape.

With Pakistan an established fact, the sex-starved Sindi Muslims probably hope to secure home comforts by abducting as many Hindu women as possible. By this now-easy method they also hope to attain a more favourable ratio between the two sexes than at present. At present there are too many sex-hungry Hurs and Muslim Sindis let loose all over Sind for any decent young woman—usually Hindu but sometimes even Muslim—to move about without an official escort, provided the members of the escort themselves get their sex meat every day.

Even a couple of Muslim film stars, who had expected their Garden of Allah to be a haven of safety and security, were roughly manhandled and stripped for private entertainment by some semi-official goondas. They were used to being stripped with money but not with force and that is where the objection came in.

With such bestial standard of behaviour prevalent in the new state of Allah, it is not surprising that decent Hindus have sent away their womenfolk to places of safety in the Indian Union. But in doing so they robbed the local hyenas of their prey. The Pakistanis of Sind want Hindu women as spice for their new life of bestial freedom and it is no wonder that they will stop at nothing to prevent even a single Hindu woman from going out of the province. The Hindus of India may as well write off all the Hindu women who are still in Pakistan, for some reason or other, as most of them are only fated to rock the cradles of Islam, if not die of venereal disease.

In India, however, the Pakistani Muslim enjoys all the freedoms and though a damn cowardly traitor inside of him, he moves about with complete safety in a secular state where every human life is sacrosanct. He has been allowed to ferry across his wife and children, and mistresses in some cases; he

**Manorama is in Bombay these days playing a role in "Suhagi", by Blue Art Pictures.**

has taken across his money, gold and jewels and in some cases even his cars and furniture. Having deposited his wife, children and mistresses safely in Pakistan, he has become a professional ferryman between India and Pakistan constantly carrying across something or other till the last bit of tinsel is taken across and deposited in the Garden of Allah.

Many Pakistanis in the film industry have not yet settled their income-tax accounts with the Indian Union and it is not exactly a state secret that these people have made lakhs of rupees as war-time profits. Our income-tax department is too notoriously slow and cumbersome an institution to stop this slick community in time from taking everything away.

The Indians are not a bestial race to restrain the women to guarantee the behaviour of their men, but they can with complete morality demand from these ferrying and fleeing producers a substantial deposit to meet their legal income-tax dues when their cases are finally settled. In the meantime those greedy Indian capitalists, who are buying up studios, property, films and other assets of these Pakistanis at greedy prices and thus helping them to take their wealth to Pakistan without even paying the income-tax on previous profits, must be called traitors to their own land.

Many a rich Bania or Marwari is these days buying up film studios or films, strangely enough paying good prices to these Pakistanis, and thus directly helping them to defraud our Government of its legitimate dues. We don't want the Pakistanis to stay behind in India and breed a race of fifth columnists but we do not like this daylight robbery from day to day and it is high time some one stops it.

**DODGING DISTRIBUTORS!**

Some of the foreign distributors of American films have already found a way out of the strict censorship problem presented by the Bombay Board of Film Censors.

Realizing that foreign pictures are being banned by the Bombay Censors, these distributors are getting their pictures examined by the Bengal Board of Film Censors. It is reported that the Bengal Board of Film Censors is practically a one-man show with a single Inspector ruling the roost. Because of this one-man law, film censoring in Calcutta is reported to have become merely a farce and formality.

With no local film critic worth his salt available in Calcutta, the foreign distributors find it easy to get even the most objectionable pictures passed by the local censors. "The Strange Woman", a picture produced by United Artists was straightaway banned in Bombay, but this very same picture is certified as suitable for public entertainment by the Bengal Board of Film Censors—the one-man show.

Realizing that it is easier to explain things and convince one man in Calcutta rather than a crowd of alert members of the Bombay Board of Film


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# PAROO

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*Starring:* GEETA NIZAMI, RANDHIR, Ranjit Kumari

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**Radha, M. S. Subbu'akshmi's little daughter, is a talented and very graceful dancer. While playing the little Meera, she has given a superb dance in "Meera", produced by Chandraprabha Cinetone.**

Censors, almost all the foreign pictures are nowadays being sent to Calcutta for the o. k. certificate by the Censors. Besides, Calcutta having no outstanding critic to take a personal interest in motion pictures and their deleterious effect on the masses, no one, including the local Home Minister seems to be anxious to prevent morbid pictures with anti-social themes from being shown to our people.

After getting a bad picture passed in Calcutta it is very easy to obtain an official approval from the Bombay Board of Film Censors, as this approval happens to be merely a formal courtesy between the two Boards, unless, of course, some one in Bombay, whose job it is to criticise anti-social pictures, points out to the local censors the stupidity of blindly endorsing the Calcutta certificate.

This is a rotten state of affairs, of which the shrewd foreign distributors take a clever advantage and in addition to getting their pictures passed, they also prove the sad fact that our Congress officials in Bengal have not yet acquired a social conscience in the matter of films and their censorship.

We mustn't allow these foreigners to fool us and the one way to prevent this is for all the censor boards in the country to co-operate and adopt a common standard of film censorship by being constantly in touch with one another.

We appeal to the Home Minister in Calcutta to attend to this film censorship problem urgently and seriously unless he wants to poison our people by the number of anti-social themes now shown on the screen both by the foreign distributors and the Indian ones.

Censorship must not be in the hands of one man, as in Calcutta, however smart and honest that man may be. A motion picture has to be seen from several angles and it needs more than one trained person to see it from several angles.

We expect the Government of West Bengal to take up this matter immediately and reorganise the entire Censor Board on new lines keeping in view the harm that bad pictures do to our masses.

In the meantime, Secretary Pai of the Bombay Board of Film Censors should see every foreign picture coming from Calcutta and treat it as a fresh censoring problem instead of giving the o. k. of his Board merely as a formality. Secretary Pai can also show a little initiative and enterprise, if he has any at all, by keeping up a continuous correspondence with other film censors in the country and gradually evolving a common standard of socially-conscious censorship. If Secretary Pai cannot show some initiative even now as a free Indian and for the benefit of a free nation he should resign in favour of a better man, instead of thrusting himself on the generosity of our people.

**THREE MONTHS OF CENSORING!**

The Film Censors have been pretty active last three months and have carried out most of the suggestions given by "filmindia" to rid our pictures of their anti-social stuff. If they keep up their present watchful enthusiasm, we shall soon have a clean, instructive and entertaining screen which will help both the young and the old to get correct recreation which the people of a free nation so richly deserve after 150 years of unenviable slavery and struggle.

Here are the deletions from different pictures:

1. TIGER QUEEN: Pravin Leela Pictures; omit from Song No. 2 the following words wherever they come: "Mere Jobanava ke Pyale Majedar" (11 ft.).
2. KHAUFNAK ANKHEN; Saraswati Films, In reel No. 4 cut the following couplets from the poems recited in the Mushaira by Ruhi and Usha: Ruhi: "Bhini bhini mast hawamen surkh pharere lahrae hain, Chhat gae gham ke badal, Ruhi, Sukh ke badal Chhae hain". Usha: "Deti hai Usha surkh sawere ki gawahi, Urta huwa jamhoori hasha dekh rahe hain".

The above couplets welcome the "Red Dawn" and therefore rise of Communism and the Censors evidently got frightened of losing their present jobs.

3. MEHNDI; Fazli Films. In Reel No. 4, omit Song No. 3 completely beginning with "Badhe Chalo, badhe chalo ruke na ab ye karwan etc." (275 ft.). Here is another example of the censors seeing "Red".

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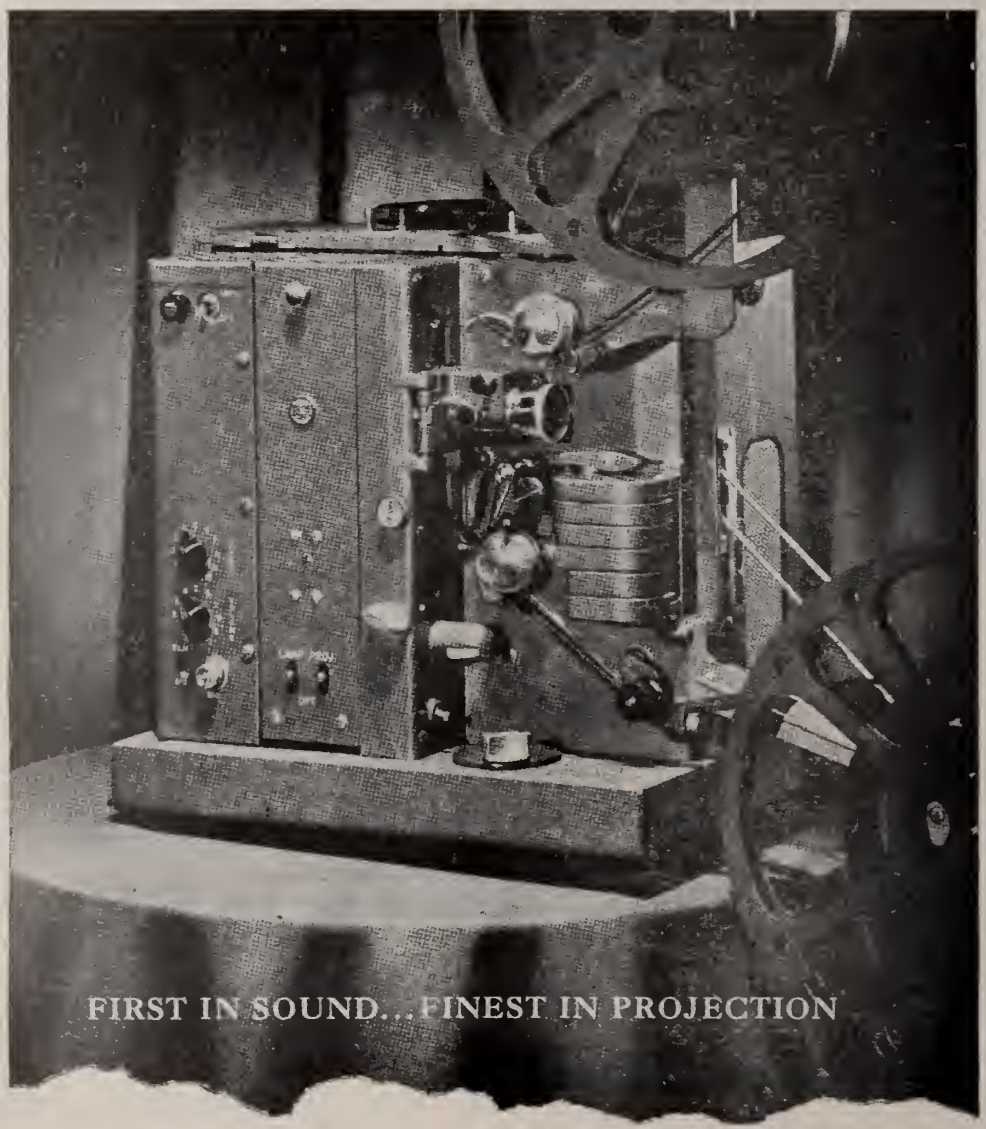


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Also omit from Reel No. 11, the third verse containing a satire on the life of a Sheikh sung by the Urdu poet Josh in the Mushaira.

4. TAHIR-ZUHRA (Hindi); Soviet Film Distributors. Delete all shots showing Tahir and Zuhra's dead bodies being taken in the same coffin with their faces uncovered (52 ft.); and also reduce the length of the shot showing Bobokhan, the king strangling his daughter Zohra (10 ft.).
5. FAISLA; Gitanjali Movietone. In Reel No. 4 curtail the scene showing Govind killing his old uncle by hitting him several times with a statue of an elephant. The scene should show him hitting only once.
6. TOOFANI TIRANDAZ—Basant Pictures. Cut in Reel No. 6—All love scenes between the Maharani and the Vazir, and the Maharani and the king's son. (97 ft. & 69 ft.). In Reel No. 10—Whipping of the village Patel should be omitted (29 ft.).
   In Reel No. 11—The actual act of killing the Maharani with a dagger should be deleted (20 ft.).
   In Reel No. 12—The words "Ho gai teri shadi khandan chale ja, beta tun London" should be deleted (6 ft.) and also the cry "Patel dada ki jai" (21 ft.).
7. JHALAK—Neptune Films. In Reel Nos. 4, 6, 9, 12 and 13, cut out the entire dance of Hamida as it is presented in an extremely vulgar manner and also cut out all the shots showing the picture of the king's wife, while he addresses her (Total cuts: 800 ft.).
8. MANAGER—Tiwari Productions. In Reel No. 6 cut out all references to drinking of liquor by mill hands as they justify this evil habit as the best means to forget worries.
   In Reel No. 7, cut out the last stanza of the song beginning with the words "Ai Hind ke Mazdoor" as they indirectly suggest to the workers to "Shake the Earth" (50 ft.).
9. AHINSA—Kashmir Pictures. In Reel No. 2, omit from Song No. 2, all lines excepting the first two and the last four. As regards the dance, retain only such parts of it as accompany the first two and the last four lines of the song (150 ft.).
10. MERI AMANAT—Vikas Pictures. In Reel No. 5—The bed-room scene should be cut out immediately after the man is shown lying on the bed and the woman standing in the corner (188 ft.).
    In Reel No. 7—Remove all reference to doctors and nurses (8 ft.).
    In Reel No. 3—Omit the following parts of the film dialogue "Ankhe mar mar ke thak gaie" (21 ft.).
11. NAI BAAT—Chowdhary Productions. In Reel No. 13. cut out the following line, "Luti aur lutai jawani" from the song beginning with "kisko sunaun man ki kahani", sung by a professional dancing girl, as the line is suggestively vulgar.
12. DETECTIVE alias JASUS—Kismet Pictures. In Reel No. 2, omit part of the scene where the comedian puts a photo of a cinema actress, over the picture of God Hanuman or Maruti (33 ft.).
    In Part 5, the brothel scene should be curtailed by the omission of all parts of it prior to the coming of the detective (59 ft.).
    In Part 4, omit all references to Chamar and Bhangis (2 ft.).
    In Part 11, omit part of the scene where the comedian is shown taking Bhajan chiplas out of a hat (6 ft.). In Part 13, reduce the whipping scene to a single stroke.
13. INTEQAM—Ahura Productions. In Reel No. 1, in the first dance, the female dancer shaking her hips and breasts should be curtailed (56 ft.); Lalchand taking No. 7 to a private room and offering him two knives should be deleted (26 ft.); and No. 7 coming out of the room with his agent and giving him a knife should be excised (13 ft.).
    In Reel No. 4—While No. 7 and his agent are in the garden, his agent takes out a knife and opens it—this should be excised (4 ft.); the agent throwing an open knife at Prakash should be cut out. Also the

Zahur is talking tall to Jyoti but Jyoti knows what he is about in "Dharkan", a social story.

scene showing No. 7 stabbing a Mali with a knife should be curtailed (12 ft.).
In Reel No. 10—Scene showing the dancer being shot down by No. 7 and she trying to reach the Police Inspector in great pain should be curtailed (6 ft.); and when Prakash rushes to take revenge on Lalchand and Jyoti stops him, Prakash's dialogue: "Jyoti chhor do. Muzen mera inteqam pura karne do" should be cut out (12 ft.).
In Reel No. 11—Scene showing fight between Prakash and Lalchand on mountain and the agent opening his knife to stab Prakash should be deleted (10 ft.); when Lalchand falls down from the mountain the following dialogue of the agent should be curtailed, "Sue adamse meri subha inteqam meri sham inteqam....is zindagi ka kam fakat inteqam hai" (50 ft.) and utterances of Prakash while addressing Jyoti, "Jyoti mera inteqam pura ho chuka" should be excised (13 ft.).

14. BHAI DOOJ—Chitravani Productions. In Reel No. 9, in the fire scene omit such parts as show a man threatening a woman that he would set fire to her cottage and preventing a neighbour from extinguishing the fire and rescuing her (17 ft.).

15. DILDAR—Shivraj Productions. In Reel No. 1, from Song No. 1, delete line No. 3, "Dekho mere jobna par ai bahar" along with the jerking gesture of the dancer (9 ft.).
In Reel No. 2, from Song No. 2, delete lines "Mastimen chhalakaten hain jawani ke ye pyale, acqual bhi samalta nahin sine pe samhale" (42 ft.).
In Reel Nos. 8 and 9, delete scenes showing the actual attempts made to kill the jagirdar with a dagger by a mawali (18 ft.).
In Reel No. 10, delete the scene showing Vijaya rubbing and patting statue of a woman as if making love to it (28 ft.).

16. TUTE DIL—Ranjan Chitra. From Reel No. 3, delete the sentences: "Sharab meri zindagi hai; kya use maloom nahi ke shamko muje sharab chahiye; Nasha kya hamara bapka nokar hai ki chovis ghante hamari khidmat me hazir rahe" (30 ft.).
In Reel No. 8, delete the scene showing Doctor asking for permission to go to the W.C. when music is going on (95 ft.).

17. ANNAYE—Rajma Pictures. In Reel No. 4 delete the shot showing a villager actually stabbed to death with gruesome patches of blood on his chest (6 ft.). In Reel No. 7, delete Policeman making an approach towards the dancer almost touching her breasts (12 ft.). In Reel No. 8, reduce the portion showing the villain strangling the Jagirdar (25 ft.).

18. SAJNI—Bharat Productions. In Reel No

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5, omit the dialogue: "Tumne to mera license hi zabt kar rakha hai?" (4 ft.).

19. PAHELI PEHECHAN—Ajit Pictures. In Reel No. 5, omit entirely Song No. 6 and the dance that accompanies it:—"Mai hun aj ki raat karlo pyar ki baat" (205 ft.).

20. DAGABAZ DOST—Hindustan Theatres. In Reel No. 8, cut out the following lines from the song beginning with the words, "Ho mora ubhra joban", as they are suggestively vulgar. In Reel No. 9, cut out the following lines: "Lai javani ho bhar ke katore", "Le tu bhi muhnse lagale" (192 ft.).

21. PIYA GHAR AJA—Ranjit. From Reel No. 12, considerably curtail the scene showing Shanti throwing kerosene oil on Sheela's bed, pouring kerosene on a ball of paper, lighting it and throwing it on Sheela's bed whilst she is sleeping, and the catching of fire of clothes and other articles (29 ft.).

22. BHATAKTI MAINA—Almas Pictures. In Reel No. 1, from Song No. 1, omit the lines beginning with, "Ek do teen nahi panch hain murga murgi" and ending with "Bhaad me jae aisi sagae key etc" (58 ft.). In Reel No. 5, from Song No. 5 omit the following lines: "Bala joban Mora" (5½ ft.); "Ubhri jawani mori sooratiya gori gori" (10½ ft.). In Reel No. 7, remove scenes of Congress and League Flags (5 ft.). In Reel No. 8, omit the following dialogue: a) Badmash No. 1: "Maine apko kharid liya hai". Tara: "Kya kaha?" Badmash No. 1: "Mister Shekhar ne apse ziyada khoobsoorat aurat pakar apko mere hathon bech diya hai" (18 ft.).
b) Badmash No. 1: "Nau Number Bungala" (½ ft.).
c) Prem: "Nau number Bungala" (½ ft.).
d) Villain No. 3: "Pakda lo ise" and saying this whip the old man (5 ft.).
e) In the same reel, remove the scene showing a gangster beating the old man on his head (1 ft.).
In Reel No. 9, reduce to the minimum the villain (Shekhar) whipping the old man (8 ft.); also Shekhar slapping the old man to be removed (1½ ft).
In Reel No. 10, in Song No. 9, entitled "Ansu bahaye ja" cut the drinking scenes of the comedian (5 ft.).
In Reel No. 11, reduce considerably the shot showing Shekhar getting angry on the old man and Shekhar's face becoming red with rage (8½ ft.). In the same reel cut the scene showing Bulbul wringing the hand of Badmash and the knife being opened in the Badmash's hand (2½ ft.).

23 RAM JOSHI (Marathi)—Rajkamal Kalamandir. Omit the joke about milkmaids carrying earthern pots filled with milk. Omit in Song No. 1, the words "Vishaya bhogal" and in Song No. 3, the words, "Re kaya lankatos ardhacha dola" wherever they occur in the song (4 times). From Song No. 10, the opening two lines of the song should be cut. Omit from Song No. 11, the words, "Ambargat pari etc". From Song No. 13, delete the words "Kadewar ghyana vida tari dyana" and the words, "Aika hi arji jawal mala ghyana" (Total 244 ft.).

24. MATWALA SHER RAM JOSHI (Hindi)—Rajkamal Kalamandir. Omit the jokes about milkmaids carrying earthern pots filled with milk. In Song No. 10, omit the words, "piya ki sej riya". In Song No. 11, omit the words, "Ek purush sajani sang gharmen raat raat bhar jagen hot hi darke mare ankh bachake bhage" and "Jan gai vo nirlaj kanha lampat nimpat anari" (Total 108 ft).

25. JAI BHAVANI—Prabhakar Pictures. Omit the shot showing Maratha Sardars offering Hindu girls to Muslim rulers (25 ft.).

26. SEEDHA RASTA—Prabhat. In Reel No. 6, omit the shot showing Shyam dragging Bela by hand into his room at night time and locking the door (3 ft).
In Reel No. 9, omit part of the dialogue where a small boy is heard asking his mo-

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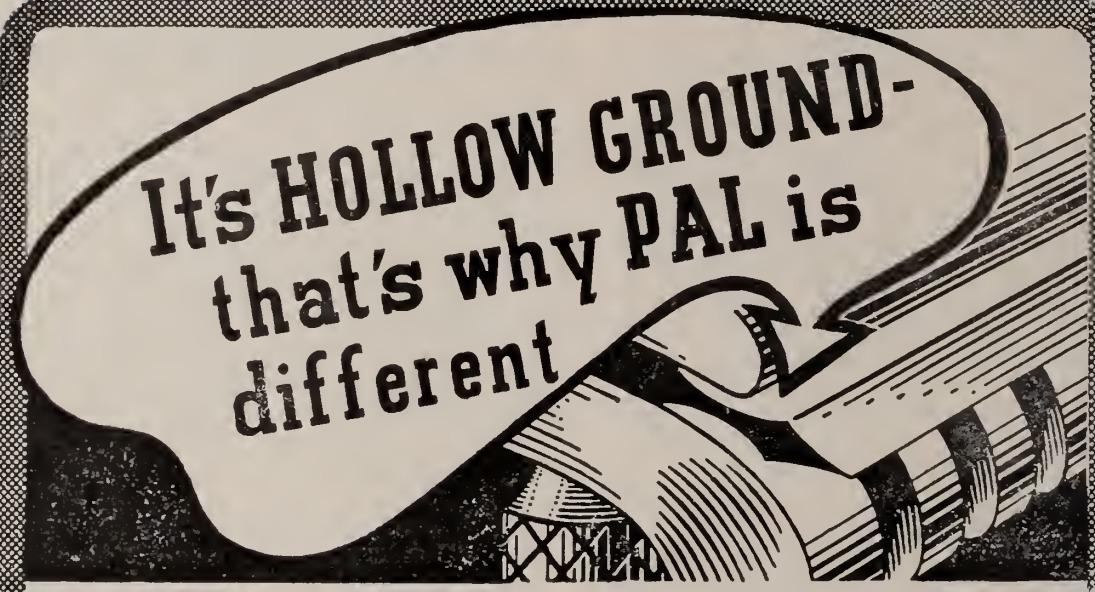

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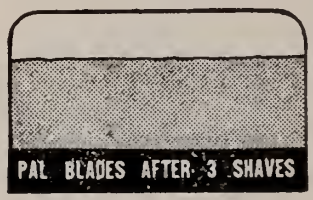

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ther whether Bela was going to have a baby (15 ft.).

27. MOHINI—Mahindra Pictures. In Reel No. 4, cut out the portion showing Mohini and her brother-in-law alone inside the room (while the storm is raging outside) clasping each other's hands and Mohini just rising on the bed (88 ft).
In Reel No. 6, delete the portions showing the dancing girl protruding her breasts in a vulgar fashion and pointing at them (11 ft.).

28. INTEZAR KE BAAD—Pradeep Pictures. In Reel No. 2, omit the scene showing an entire village engaged in gambling on "Suttafigures" and "Ankh farak" as also the scene showing a drunken man committing a ghastly murder and then escaping without punishment should be modified so as to show him being arrested by policeman and repenting about his crime (30 ft.).

29. SAMRAT ASHOK—Bombay Cinetone. Omit the shot showing a dismembered hand lying on the ground. Show Princess of Kalinga knocking her head on the steps twice only. In the soldier's dance scene, omit all shots (4 in all) showing women in the arms of men. Show a Brahmin and his daughter being given two strokes of whip only.

30. JUNGLE MEN MANGAL—Harischandra Pictures. In Reel No. 3, from the dance by Neelam, delete close up showing an indecorous movement of hips (32 ft.). In Reel No. 11, the shot showing Neelam falling after being shot dead (1 ft). In Reel No. 12, actual killing by dagger (two shots) (25 ft.). In Reel No. 12, delete last pan shot showing dead bodies with planted dagger etc (14 feet).

31. CHITOR VIJAY—Murari Pictures. Curtail the scene of 'Johar' by showing only 2 or 3 women sacrificing themselves by jumping into a blazing fire, as also omit the scene showing the burnt remains of Rajput women after their sacrifice.

32. KHUBSOORAT DUNIYA—Murari Pictures. From Reel No. 1, delete the following sentences: a) "Vilayat wale soorat hi nahi sab kooch dekhkar shadi kartay hai." b) "Us chandsi soorat ne apka kaleja thunda nahi kiya".
c) Delete two hiccups in the drinking scene. In Reel No. 4, as the dance performed by Miss Leela is objectionable owing to her dress and body movements the whole of it should be deleted and replaced.

33. SONA CHANDI—Bombay Theatres. In Reel No. 1, cut out the dialogue between the brother of the Jagirdar and the wife about the absence of children (41½ ft.). In Reel No. 2, cut out the dance and the song

**Jyoti plays the lead in "Dharkan", a social story produced by Dawoodbhai Eusufally.**

of the fat woman (235 ft.). In Reel No. 6, the first dance should be kept just to enable the dancer to pour poison (16 ft.); in the same reel, all the drinking scenes should be cut out except for those parts which are necessary for the continuity of the story (29½ ft). In Reel No. 8, the song of the girls and the gestures of the man on the bank (Hiralal) in the bathing scene should be cut out (98 ft.). In Reel No. 10, because of the gestures and song and not because of the flimsiness of the dress, the second dance should be cut out (226 ft.); in the same reel, the dialogue between the uncle and the aunt about the absence of their own children should also be cut out (10 ft.).

34. AAI BAHAR—Madhok—a) The scene where Jai approaches the commode and opening it takes out water from it should be curtailed from the point where he touches the handle. b) The scene where Jai is shown lifting Billie in his arms and after putting her on the bed, puts out the light. c) Omit the actual dance near the pond entirely, when Rani is dreaming, excepting where Jai is shown approaching her for sake of continuity. d) Part of the scene where Billie is shown leaning on Jai suggestively and asking him why nights are made.

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35. HOTHAL PADMINI—Gujrati—Kirti Pictures. From Reel No. 3, delete the following sentence: Minal: "Ava odha bes ay reshumni shaiyya tari wat juyechhe" From Reel No. 4, cut "Bahadur—Mari ye bayadi chhe hon! Hun jara jai avu".

36. HEERA—Jayant Desai Productions. From Reel No. 2, delete the following: Ustadji (a stand-by lover, standing with Sundar at window) "Are abhi to sham bhi nahin hui" (17 ft.). From Reel No. 7, delete all portions from the shots set in the locality of professional dancers and songstresses, showing passing men and women pulling sleeves and making approaches towards each other, as they are indecent in presentation (15 ft.) and delete the following dialogue: Seth: (a regular visitor and admirer) "Mere liye kya hukum hai?" Sunder: (an experienced professional songstress) "Tumhara, Seth, Budh ka Way da hai" (53 ft.). From Reel No. 8, cut out the entire scene in the bed room of young Heera, the victim of Sunder's evil designs, from the latter's dialogue: "Sethji, Sethji", calling Ramdas inside, to Heera's "Maaji, maaji, tum ne mujhe bulaya? Ati hun" while cleverly escaping out of the room (114 ft.).
From Reel No. 9, delete the following: Seth: "Mere liye kya hukum hai?". Sunder: "Budh ko" (14 ft.)

aran Dewan he'ps Meena Kumari to get up, and ve perhaps, in "Piya Ghar Aja", a social picture of Ranjit.

37. JURMANA—Asif Pictures. From Reel No. 1, omit Chamboo witnessing the girls bathing in pool along with talk upto the dialogue: "Thehro, main use theek karti hun" (84 ft). From Reel No. 2, reduce stabbing by dagger so as to retain only one stroke, as the shot is gruesome (4½ ft.). From Reel No. 6, delete from the dance all indecorous movements of hips and breasts (27½ ft.). From Reel No. 8, cut from the portion showing Jhumka lying suggestively under a tree along with Manjoo, till she is shown getting up (25 ft.).

38. KISMET-KA-SITARA—Mohan Pictures. Delete the following two sentences wherever they occur in the film: "Kya mashuk kya anda", "Kya murgi kya anda".

39. EK KADAM—Sunrich Pictures. From the film delete all shots of persons shown hanging by their necks (72 ft.).

That completes the long list of recent excisions and we hope to be pardoned for providing the readers with such a long headache. The readers of "filmindia", have, however, a duty to perform by checking up these excisions whenever these pictures are shown in their towns. If they still find the objectionable portions in the pictures, they should immediately write to the District Magistrate and forward a copy of the letter to Editor Patel who will personally take up the matter with the provincial government.

Readers must never forget that unless the filth from our pictures is removed, we are neither going to get better pictures nor a better nation.

**YOU'LL HARDLY BELIEVE**

That Chhotu Desai, the producers' president and the man who cannot stand straight on his two legs, is these days canvassing support to boycott "filmindia" because of its censorship agitation. We thought "filmindia" had been banned by the 'great' producers long since.

That by banning "filmindia" they hope to bring Baburao Patel to their feet and deny him his daily bread. But they don't know that Baburao is fasting in any case because of his duodenal ulcer.

That criticizing anti-social aspects of a film is dirty work while blackmailing and boycotting a journalist is good work according to Chhotu Desai, the producers' president and the man who can't stand straight on his two legs. Minister Morarji Desai should note these new ethics of our national life.

That according to some producers, Editor Patel has bribed the whole Congress Government to ban all anti-social pictures as if our ministers are little boobies who don't know their jobs. Producers should once in a while see their own faces in their mirrors.

That Chhotu's recent counter-agitation to swell the squad of boycotters against "filmindia" will give the film industry still a worse name than it has al-

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**Meena Kumari looks better than her sister, Khurshid (Jnr.), in "Piya Ghar Aja", a Ranjit picture.**

ready got and for once even our puritanic Congress Ministers will know to what depths film producers are prepared to stoop to continue their filthy work of poisoning society and making money for jam.

That some sobering elements like Chunilalji of Filmistan are holding up Chhotu's presidential enthusiasm to launch the "pressure" boycott forgetting that filmindia's Patel has seen many presidents before and people who stood straight on two legs and did not limp about with their decisions.

That years ago the great Sardar Chandulal had put his heart, soul, time, energy and money to boycott "filmindia" and wipe it out of existence but Baburao Patel is still living and telling the nation what to see and what not and how to see it. It is a ten-year old story but it has an ever fresh moral because the Sardar has twice as much brain as the whole industry put together.

That people expect a producers' president to give the film industry a good name by popular acts which will benefit both the producers and the people. But here is Chhotu, the man who cannot stand straight on two legs, betraying the producers by involving them into an immoral boycott agitation against the most popular magazine of India and just because its editor is asking the censors to remove filthy, anti-social stuff from our motion pictures. Chhotu seems to be bent on making Baburao Patel another martyr on the Cross.

That as a rebuff to the Congress Government in Bombay and a straight slap in Minister Morarji's face for his censorship restrictions, the film producers met and feted Jayaprakash Narayan, the socialist and gave him Rs. 33,000/- at one tea party with a promise for more money whenever required.

That Jayaprakash will in return beat the Congress at the next polls and accept a couple of film producers as ministers who will close down "filmindia", shut off democracy, stop all nonsense about censoring, erect the statue of Chhotu the man who cannot stand straight on two legs, garland Chunilalji the new Socialist minister of all affairs, advance a crore of rupees as loan to Sardar Chandulal and give the all-India theatre monopoly to Keki Modi on little Rustom's birthday. If Morarji Desai speaks a word against all this, he shall be sent to jail from where he came once.

That if someone sees Kardar these days he can't help remembering the "Picture of Dorian Gray" that Oscar Wilde story. Too many old thoughts have not only made the wig grey but the face also a network of wrinkles. Poor Kardar, and he was so happy before Pakistan.

That Kardar has purchased a palatial house at Karachi to compete with Miyan Mehboob. But so have Nur Jehan, the "baby" star and Khurshid the star with the "Polar Bear" to her string. Hindu houses are so cheap in Pakistan that even Foras Road beauties can afford to buy them after a month's practice.

That film actor Ghulam Mahomed has returned to Bombay to earn his bread having placed his family in the Pakistan safe deposit. Wonder whether the family will be safer there than here seeing that Ghulam Mahomed is one of the nicest Muslims who is not yet poisoned with Pakistan politics.

That the pet stud teaser in the Ranjit yard is looking out for new pastures in opposite direction these days and approaching old assistants with an extra broad smile on an old tooth. But you can't build a new house with old tools! Can you?

That there is a report of a new gold mine operating opposite Ranjit under the strange name of M & T with all film folks standing in a queue with begging bowls. Anyway, it does provide free tea and refreshment to many tired souls from Ranjit, for sake of old times.

That even Pandit Indra of "Panihari" fame and Ranjit trade mark is seen these days carrying old stories rejected by his Sardar to a man named Naresh because Naresh means a king while a sardar means just a sardar and there are so many of them under a Naresh. Let us hope the king doesn't take even the Sardar's old saddle some day!

That the Indian film industry hasn't much of a Muslim burden to support seeing that old Mazhar Khan is the only Muslim left with us who doesn't know his way to Pakistan with his two Hindu wives. We have, of course, Mohsin Abdulla, but Veera hasn't made up her mind yet either way.

That Ambalal Patel wants to file a suit for damages against Sardar Vallabhbhai Patel on the grounds of seeking to monopolise the seasonal stupidity we once saw as Information Films of India. We wish Ambalal all success!

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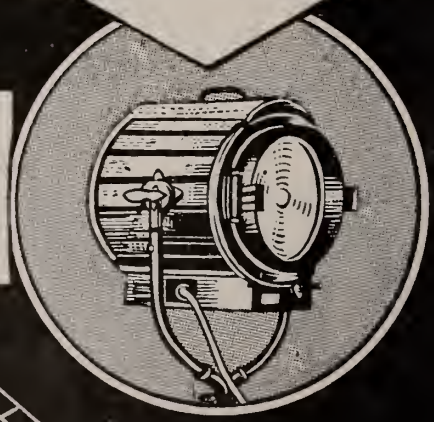

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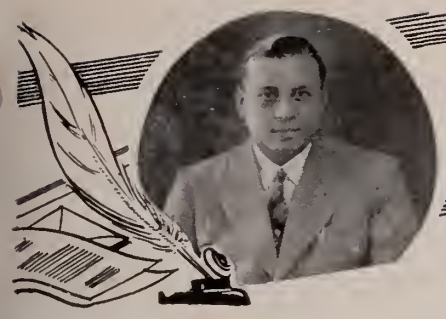

# Editor's MAIL

*( In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)*

**MISS SAROJ N. HAZARI (Bombay)**

Mr. Patel, do you feel sympathetic towards those refugees who rouge and powder their faces and come for a beauty parade on Marine Drive?

*Clean and presentable refugees are better than dirty and destitute ones.*

When is a marriage said to be successful?

*When the wife doesn't wish to live a minute longer than her husband.*

Have you got any aim in life?

*I have made bread the bull's-eye but miss the aim many a time.*

Honestly, tell me what would you do if all the women on this earth disappeared?

*I would disappear with them. Who wants to lose all the colour and live with the brutes!*

**P. S. RAMALINGAM (Secunderabad Dn.)**

What is the use of an orthodox housewife knowing dancing?

*She may know his wrong steps when the husband is made to dance.*

**V. SAGAR (Kalyan)**

Where is Neena these days? Is there anything gone wrong between her and W. Z. Ahmed?

*Ahmed and Neena are in Pakistan these days and there is peace in the Garden of Allah.*

**C. S. N. MURTHY (Bangalore)**

Have you at any time felt the pulse of an ultra-modern girl?

*An ultra-modern girl has no pulse. She has an aerial on which she hangs her telltale linen.*

Why do college girls press "filmindia" to their bosoms?

*They take it to heart and wonder what is wrong with the present college boys.*

**NIRMAL KUMAR (Kanpur)**

When Shaukat Hussain can play the hero in Nur Jehan's real life, why can't he do the same on the screen?

*Shaukat is wiser than Shantaram. He knows that husbands don't make good screen heroes.*

**MARRIS NELSON (Agra)**

What do you think would be the ultimate form of the American bathing costume?

*A transparent fig leaf made of plastic.*

**G. A. MODAK (Hassan)**

Why is it there are more Irani restaurants in Bombay and Poona than Hindu vishrantigrahas?

*An Irani restaurant is the Hindu's first introduction to Islam and its meat menu. Some Brahmins begin with eggs and end with beef. The Hindu restaurants specialise in "bhajias" and "batata wadas" which the average Hindu gets in his own home. There is glamour about the Irani hotel where you can eat what you are not expected to and what is not cooked at home. Anything from opiated tea to cat's meat is available at the Irani restaurant and we are fast becoming Parisians these days the way we eat cats and let the women escape.*

Can you give me the address and caste of Sardar Chandulalji because I want to marry his daughter (if he has one) and get tons of money as dowry?

*The Sardar is a bania and has no daughter*

**Ranjana collects Raja Nene, beard and all, in "Shadise Pahile", of Raja Nene Productions.**

*to waste a dowry. The tons are destined to remain in tins with different labels.*

What sort of friends do you like: smokers, snuffers, drunkards or gamblers?

*Barkers on four legs. "Friends" with two legs stab you in the back.*

**MISS PRABHA MAHANTY (Masulipatam)**

How's Pandit Indra getting on?

*He is working at his chronic asthma to achieve an inglorious end.*

**J. H. ABDUL AZEEZ (Madras)**

Who is Jinnah?

*A politician who betrayed fifty million Muslims of India and made them foreigners in their own land. An ambitious man who built his throne by uprooting eight million homes. A little monarch whose crown is dyed with the innocent blood of thousands. Don't you know this man?*

**A. G. SREENIVASA RAO (Bangalore)**

Compare a British film with an American one?

*Is it Jack, or is it Joseph—trying to kill the giant?*

**A. R. BUTT (Karachi)**

Define socialism?

*Rheumatism of the poor which demands blankets from the rich.*

**N. BENOY BHUSHAN (Imphal)**

Who is the youngest film actress in India now? Can you tell me her address?

*Baby Tabassum, C/o A. N. Dey, 2nd Sankli Street, Byculla, Bombay. She is just* 4.

**KRISHNA KUMAR ANAND (Cawnpore)**

What do the eyes of a girl tell?

*They have the traffic red and green in them but the colours mean differently.*

**MRS. S. A. PANDIT (Dharwar)**

What would you suggest when efficient doctors are unable to cure a patient?

*That the man is fulfilling his destiny.*

Who is dearer to a woman: her husband or her child?

*A husband is another woman's child and not a product of one's own labour.*

**A. S. RAHIMTOOLA (Bombay)**

Has that vulgar comedian Charlie died?

*He did the next best thing—migrated to Pakistan.*

**MRS. RABIUNISSA BEGUM (Madras)**

What is soap box oratory?

*The present speeches of Socialists against the Congress—bubbles but not bullets.*

What sort appeals to you more: the plain goods or the stunning variety of our sex?

*Being philosophic by temperament I like the plain well made goods.*

Is horse racing a vice or a virtue? Do you advocate its abolition by an act of legislation?

*Nothing in this country is a greater vice than politics which has killed thousands and ruined millions. Horse racing becomes a virtue in comparison.*

**MOHAN CHANDRA MISRA (Lucknow)**

What is the difference between nature and habit?

*Nature is the habit one inherits, habit is the nature one acquires.*

**P. G. NAIR (Bombay)**

Why is Suvarnalata given a long rest after "Rattan"?

*She is packing for Pakistan to join Nazir who is already there.*

**IOTI H. GURBAXANI (Bombay)**

If you are asked to donate your blood would ou?

*My donation would be brain not blood. People give their best as a donation. Only those give blood who have nothing better to give.*

**SIN KUMAR GHOSH (Salkia, Howrah)**

Why don't you advise your friend Parker to ay a little bit more attention to the blocks? Some the pictures published in recent issues of your agazine tell a very sad tale!

*The tragedy began the day Parker printed a hand bill and thought himself to be a master-printer. The printing of "filmindia" will never improve because it cannot afford its own press and Parker will never become a good printer.*

Why doesn't Sushila Rani write articles these ays?

*People only write for a living as I do. The Rani has appointed me as her official baker.*

**KANTHA RAO (Waltair)**

What is your aim in living in this selfish world?

*Mcking the selfish world yield something for myself. It is a poison killing poison system.*

Do you agree that politics makes the common an die of hunger?

**thur Raja is an adept at such situations. Here he trying the trick on Jyoti in "Dharkan", produced by Dawoodbhoy Eusufally.**

*I have seen people with full stomachs die of politics. The knife brought both the blood and the bread out at once.*

**MISS MOHINI GUL (Kuala Lumpur)**

What must I do to make you one of my personal friends?

*You are too far away for a personal touch.*

**SOHANLAL CHAWLA (Bikaner)**

Which nation in the world can be called a goonda nation?

*What a superflous question! Don't the tracks still smell of butchery not to reveal the direction of hell on earth.*

**KAMAL BISARYA (New Delhi)**

How is it that you freely indulge in politics while you are supposed to be away from it?

*Gandhiji mixes prayer with politics then why shouldn't I mix bread with politics?*

**B. JYOTI PRAKASH (Rajahmundry)**

What is your idea about Kashmir's accession to India?

*Barking up the wrong tree.*

**JAGDISH P. SALAMGARIA (Naini Tal)**

Which is the face that you can never forget?

*My own. The mirror has reflected it so many times that it almost haunts me.*

There was a rumour here that Pakistan has banned your "filmindia". Is this true?

*I have banned Pakistan as I believe in getting money for the copies I send there.*

**RASIKLAL HARILAL DOSHI (Bombay)**

May I know the utility of God?

*Useful as a touchstone for human virtue and some one to pray to and blame when things go wrong.*

If I want to become a Gandhiji, what should I have to do?

*Begin from Africa, the dark continent. That land still needs another Gandhiji.*

**BULO T. HARISINGHANI (Thana)**

What value do you attach to the present day declarations of the erstwhile Pakistanis residing in India that they shall owe allegiance to India and be our true brothers?

*People who disown their mother can't be brothers.*

Having come into contact with many men in the streets, I find them very bitter against the present popular ministry. What is your considered opinion about our present ministers?

*They are still talking off the fatigue of freedom's battle. While all of them mean well, some of them are too old to do the actual work of building a nation. Big talkers are always poor workers.*

**K. R. RANGIAH PERIKA (Secunderabad)**

Why does Mahatma Gandhi bring Quran to his prayer meetings?

*To tell the Hindus that Muslims have a great religion that promises heaven to every man.*

**F. J. A. SOMJEE (Bombay)**

Very often, in the newspapers, I see our popular ministers carrying a stick with them. Have they gone so old that they can't do without a stick?

*With the stick they arrogate the dignity of the Peshwas but the younger ones add ten years to their appearance.*

When will our tears turn into pearls?

*When you put the bitter salt of repentance in them.*

**K. G. MATHUR (Meerut)**

Have you ever seen a ghost?

*I saw the ghost of Kardar the other day. He looked twenty years older with a grey wig and furrows on his once prosperous face. It is a pity to see what Pakistan has done to this sensitive artist.*

What do you think of a glamour boy who always keeps a comb in his pocket?

*I see a number of college pansies carrying nowadays the very same symbol of effeminacy. Why blame the glamour boys?*

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**She is not posing for the doctor to examine her. That's Paro in "Do Bhai", a Filmistan picture.**

What will happen to the Nationalist Muslim who do not want to live in Pakistan and at the same time cannot risk their life by living in Hindustan?

*They are the first victims of the great betrayal by the Congress leaders who had once sworn to fight for an undivided India, before Jinnah frightened them into granting Pakistan. These Muslims should now form an opposition party and rally all the Muslims under their banner. They should fight the present Congress leaders and in doing so lend them a little more manhood than they have shown so far.*

Are wooden bridges always necessary for love making?

*They look picturesque and love making is a picturesque game.*

Why is it a fashion among the modern mothers to go for an outing leaving their babies at home?

*Babies become brats when they pipe at the wrong time and place. No mother would like her little ones to be called brats.*

**Surraiya plays the lead in "Kajal", produced and directed by M. Sadiq.**

Do you think that the League leaders are in earnest to keep permanent peace in both the dominions? Is there anybody from the League side preaching mutual brotherhood like the father of our nation?

*All the Muslim Leaguers believe in and preach brotherhood and in their utter enthusiasm they often press home the argument with a knife. It is of course Islamic brotherhood of "Allah, Insha Allah, Bismillah, Mashallah, Subhanallah"!*

What is your opinion about the state of Junagadh?

*The State is not now in a state of enjoying an opinion.*

**M. VASUDEVAN NAIR (Puttiyara)**

"Knock and the door will be opened". How far is this true of our film actresses and producers?

*Doors are old fashioned and many of them have no doors to their rooms.*

What would you prefer: peace in bondage or chaos in freedom?

*What is peace under the boot of another - a worm's existence! Let us be roasted in fire to get even a moment's flush of freedom.*

**PT. SURESH CHANDRA SARMA (Sambhal)**

When is democracy undesirable?

*When it is doled out by a power-crazy clique, however noble their general ideals.*

**H. C. KUMAR (Mussoorie)**

Will you suggest some respectable way of earning my living?

*The more salt you drop from your skin, greater the sugar in your bread. And anything sweet is respectable.*

Why are our producers after Nur Jehan?

*Most of our producers are barren and they like babies and Nur Jehan came to the screen as a baby.*

**GOPAL (Mysore)**

Why do the boys throw paper balls at girls in colleges when the lecture is going on?

*To prove their impotence and bad breeding in case the girls have any doubt.*

**RAM KUMAR GUPTA (Delhi)**

What is the future of our film industry?

*A brilliant future for undeserving people.*

**R. SHRINIVASAN (New Delhi)**

From the photo of the 15th August ceremony in your bungalow, I see Protima Das Gupta with a cigarette and a cigarette tin in her hand. Is this in accordance with your conception of Indian womanhood?

*She is not my women to live up to my conception.*

**V. VIJAYARAJ (Rajahmundry)**

How does etiquette differ from culture?

*Etiquette is the mask, culture is the face behind.*

What is the acid test to catch a man in his true colours?

*Ask for a loan and watch the colour changing.*

**T. P. JHUNJHUNUWALA (Pratapgarh)**

Is there any chain smoker among the actresses?

*There was one. She married a bearded Russian.*

**ASHRAFUL IMAM (Patna)**

Define loyalty?

*Ask Chowdhary Khaliquzaman He knows the definition suitable for Muslims.*

What do you think Quaid-i-Azam Jinnah should do now that he has achieved Pakistan?

*Count the ghosts of thousands who were killed.*

**F. K. RAVAT (Bombay)**

Is woman a house builder or a house breaker?

*A woman is a greenhouse plant. She needs*

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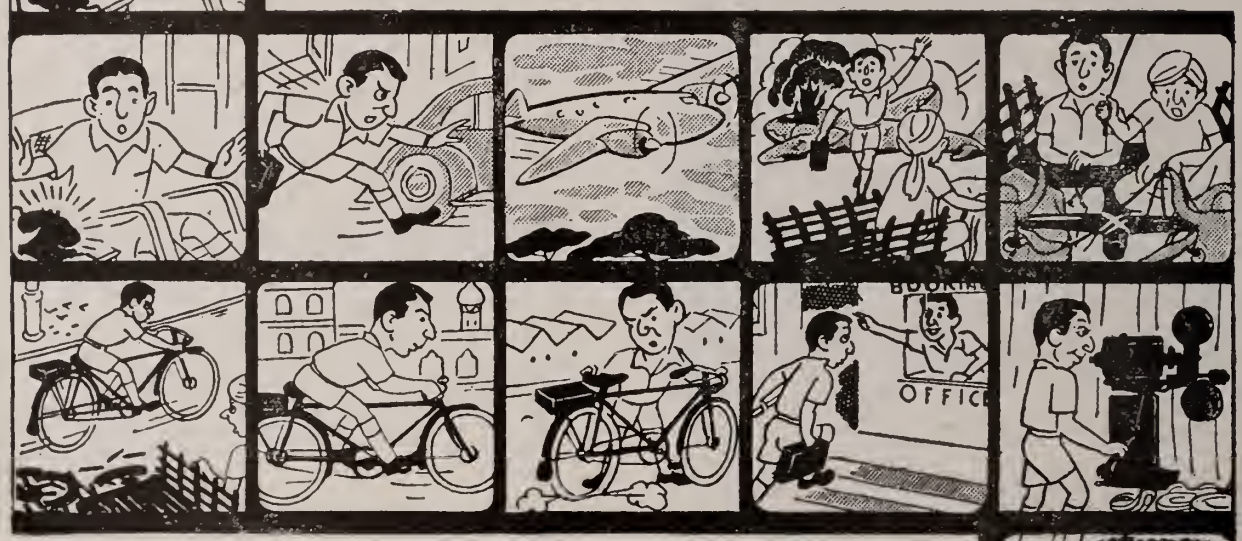

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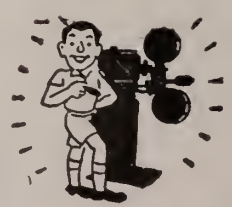

# Western Electric Service

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**NDRA DEVI (Cawnpore)**

If I hear Amir Karnataki's ghost voice again n the screen, I will throw my 'chappals'?

*At her?*

What do you think when you see aged stars ke Nur Jehan playing the role of a college student "Jugnu"?

*That the college students are made of straw. They can't even stop a slander of their own alma mater.*

**. L. SIVAMURTHY (Secunderabad)**

What is the difference between a prostitute and wife?

*Ask your mother, she will tell you.*

**. V. R. SWAMY (Negapatam)**

What opinion have you formed in general about outh Indian people?

*Nice people at thousand miles.*

**. M. BALACHANDRAN (Perundurai)**

Why is India music mad?

*With too many crying cradles in the home, one needs music to grease the ears.*

**ARAIN S. SAWANT (Bombay)**

Why is the Metro Cinema not changed into an ndian picture house even with the achievement of dependence?

*Metro is not a citadel of British imperialism. It is an American counting house where silver rupees change into gold dollars.*

Actor Shyam says, "Film stars lead a dog's life". o you think he is correct?

*There are dogs and dogs. The life of a lap dog should be pretty comfortable though its biscuit is not salted with sweat.*

How do the married female stars feel when ey have to act with strangers?

*Married stars have their edges blunted and strangers can't sharpen them easily. Those who overeat never wake up with an appetite.*

Why don't you act in a picture, Mr. Patel?

*I entertain some respect for my face.*

**IYAM LAL (Indargarh)**

Since I have seen the picture of Begum Para on e cover page of "filmindia", I have lost my sen- s and fallen terribly in love with her. Would you ease arrange a meeting at Bombay on my telegra- ic information to you?

*Most willingly but with her you will have to meet Protima Das Gupta. She is the one who hit the huge Himalayawalla and gave him a life-time mark on the face. People who usually fall in love with Para fall out of it quickly no sooner they see Protima. Don't waste money on a telegram, a postcard will do. We shall all receive you at the Bombay Central.*

**KABIRDIN S. DAMJI (Mombasa)**

Why don't the parents permit even their grown-up children to read books on sex?

*They don't want the children to know what they have been about till the children themselves become sex criminals.*

**B. K. R. SHARMA (Bombay)**

Will you please question Quaid-i-Azam Jinnah, the Governor General of Pakistan as to what are the fundamental activities of their National Guards?

*He thinks they are there for saluting him whenever he passes with his new plumage but we know some of these National Guards to be blackguards who relieve people of their belongings and rape and convert Hindu women.*

**K. S. MENON (New Delhi)**

Have you any faith in the U.N.O.?

*Full faith in its failure.*

Are there any Communistic activities in our film industry also as they are in Hollywood?

*In Hollywood, Communism is politics. In India, it is hunger.*

**MISS FAIZ JEHAN (Madras)**

Who is the greater pest to society between an astrologer and an insurance agent?

**Does he look a gangster? This is Ashok Kumar in "Sajani", a Filmistan picture.**

*An astrologer is a criminal who cashes on your credulity while an insurance agent is a social worker who wants you to be sensible about your future.*

If marriages are performed in heaven, what is the significance of their performance on earth?

*They are evidently arranged in heaven but performed on earth, otherwise the priests would be unemployed.*

**SHARIFA L. DESAI (Johannesburg)**

I am a beautiful matriculate girl of 18. I have a burning desire to be married, but unfortunately I cannot find a suitable husband. What shall I do?

*Allow yourself to be found. It is not fashionable yet to search a husband. If you are all that you say, you are not living in a land of blind men.*

What is sex?

*Physical expression of mental desire.*

**MISS GUL H. GURBAXANI (Bangalore)**

When do men blush?

*When they are caught bluffing.*

**J. D. KOLI (Wanlesswadi)**

In tragic circumstances, who is the pillar of strength—man or woman?

*Man is physical support, woman is moral support.*

**RAJENDRA SINGH (Meerut)**

Some say with obvious truth that "filmindia" is the autobiography of Mr. Patel. Do you agree?

*Must be some life which takes fourteen years to write and still seems endless.*

**PRITHI PAUL SINGH (Simla)**

Congress ministers usually come to office in a loose shirt and parachute like dhoti. Don't they feel sleepy in this dress?

*Many of them do with the result that our destiny is also sleeping.*

**K. L. DUTT (Madras)**

What is the psychology of an actor sitting in a picture house and seeing a picture in which he has acted?

*He feels he is before a magnifying mirror which makes the little worm look like an elephant.*

After seeing Shantaram's "Jeevan Yatra" I was terribly disgusted with Hindi pictures?

*We have all to build a new nation and we cannot afford to get disgusted so soon. Let us all whip the producers into action but not be licked ourselves. The day picturegoers are licked, there will be no film industry.*

**IRFAN AHMAD (Lucknow)**

Will Gandhism survive after Mahatma Gandhi?

*Only on his anniversary days, we shall hear of the Prophet of Peace and of his sermon in bhangi colonies.*

**K. K. GOPAL RAO (Mysore)**

Can "Ramrajya" be established in India i Gandhiji's life time?

*I think it has already been established wit thousands of Seetas entering fire to save the honour.*

**MISS NARGIS MEDAPA (Mercara)**

Are you the type who fusses a lot about his ap pearance?

*Had I, I wouldn't have weighed* 200 *an odd pounds.*

**SAVITRI DEVI (Cawnpore)**

Diwali and Independence numbers of "filmindia were as thin as usual whereas other journals ha nearly doubled their bulk. Why so?

*Do you want bulk or brain?*

**S. P. VASUDEV RAO (Bangalore)**

How to console an angry dame?

*Show her your back.*

What do you think of the present Kashmi situation?

*An interlude of ideological cheating befor the Kashmiris cross the Rubicon.*

**Something is worrying Para, the magic doll of million in "Suhagi", produced by Blue Art Pictures.**

**riti dances her way to success in "Nek Dil", distributed by The Screens.**

Why has the dowry system come into existence?

*To make the woman more unpopular.*

**ISS K. WADIA (Bombay)**

What, in your opinion, is the best way of treating the so-called refugee problem in Bombay?

*Forget them. The "refugees" know how to look after themselves. Most of the "refugees" in Bombay are better dressed than the local people. It is a social crime to feed these overfed, boisterous "refugees" at the cost of the local folks. Help should be given where it is deserved. The "refugees" in Bombay only need houses not a free kitchen.*

**ASUDEV G. DAYALANI (Bombay)**

If you commit suicide what will be the result?

*Many producers will make that date as their birthday.*

My sister often calls Sushila Rani as "Baburao's shie". How do you like it?

*That is precisely what she is. I like people being truthful.*

Are you a four-anna member of the Congress?

*I am, as millions are. Isn't it a great company?*

Do our leaders pay any attention to your tings?

*If anger is attention, I get plenty of it.*

**BISMIL PATHAN (Ahmedabad)**

What is the difference between a horse and a mule?

*The horse is a noble animal on which you lose money while the mule is an ignoble creature who slaves for you and brings the bacon home.*

What is in the names: Protima Dasgupta and Begum Para?

*They are two labels over youthful packets of dynamite.*

**K. G. SRINIVASA RAO (Bangalore)**

Many people think it is below their dignity to stand in a queue before a ration shop and buy rations, but they feel quite proud to stand in bigger queues by the roadside in front of cinemas?

*If you live in a chawl you will see morning queues outside the common w.c. People must have patience if they want what they like.*

**Kr. RAJENDRA SINGH (Agra)**

Whom does a girl prefer: a smoker or a non-smoker?

*A non-smoker. A girl doesn't like to kiss a smoking kiln.*

**WARRIOR P. (Calcutta)**

Did you take any part in the peace procession conducted by Bombay writers and artistes on the 2nd of October?

*I am not a circus clown.*

*New Year Greetings*

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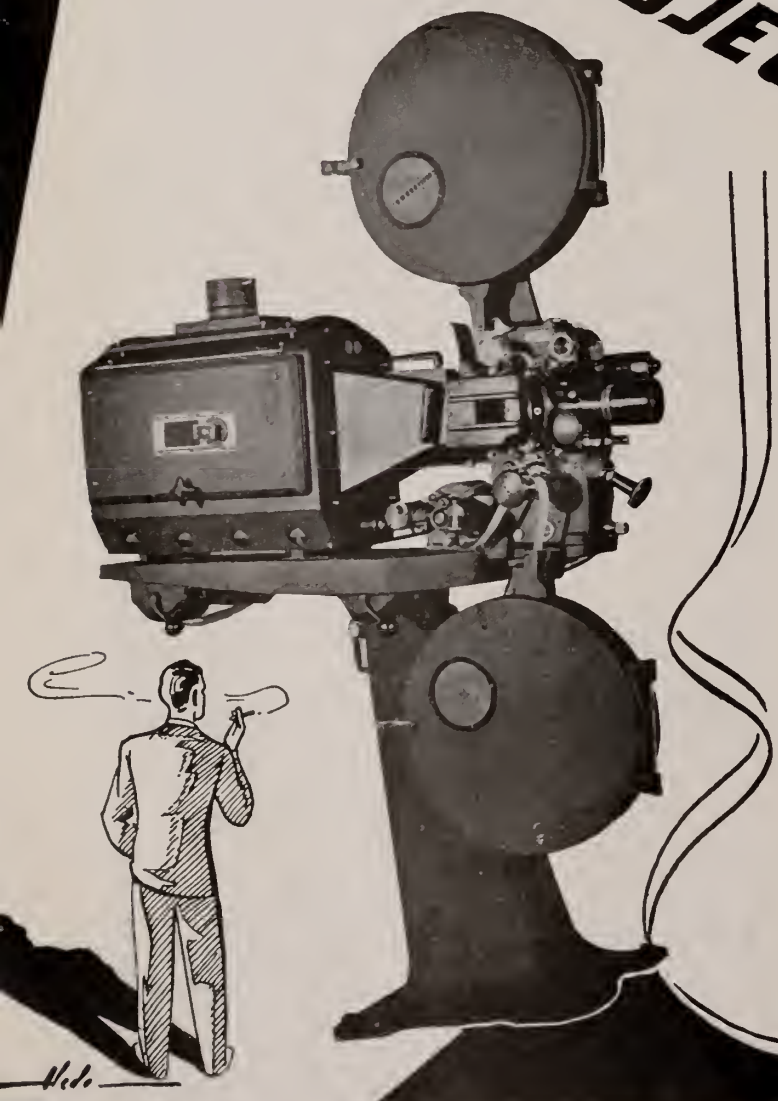

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Have you any faith in anybody in this world?

*Some in myself and the rest in God!*

**B. AVINASH (Sholapur)**

Are all Congress ministers patriots?

*Till they are proved otherwise.*

**M. L. GOHIL (Nairobi)**

Can a white man prove to be a worthy friend?

*Why not? What has colour to do with the fibre?*

**RAMABEN HAZARI (Bombay)**

What do you think of Gandhiji's present to the royal couple, of a table cloth spun by himself?

*Something for Lady Mountbatten and other women to talk about. Gandhiji has always been a good propagandist.*

**M. P. MAHENDRU (Kamptee)**

If Chandulal Shah writes a book on money making, he will surely beat Dale Carnegie in its sale and add quite a few tons more to his collection?

*The Sardar has lost his old money-making formula and a book without that secret won't sell.*

**P. P. HARIANI (Bombay)**

What is the 'salt of life'?

*The sweat of your own brow.*

**Men fall at that angle and Gita Bali knows it in, "Nai Reet", of India Film Corporation.**

**MADHAV DAGA (Bombay)**

Are we happier than our forefathers?

*Man has never been happy since his birth. In giving him his brain box, God gave him an endless world of misery.*

Who is to be blamed for college romances: boys or girls?

*Girls, I guess! The present day boys are effeminate dumb waiters.*

**M. G. UTHAPPA (Bombay)**

If love is a priceless blessing, what is passion?

*Its effervescence.*

**C. M. SUVARNA (Bombay)**

Which do you like: Western civilization or Eastern civilization?

*The East has culture while the West has civilization. The former is an ancient heritage; the latter is a recent transformation.*

**MAHESH (Cawnpore)**

If the Pakistan government were to offer the title of Film-e-Azam to you, would you accept it and go to Pakistan and organize the Pakistan film industry there?

*Hasn't one "Azam" been more than enough for India?*

**HEMAN R. BHAWNANI (Bombay)**

Do you keep any sort of record of the film stars?

*I have seen them grow before my eyes. I know even their moles.*

**G. K. MISRA (Nagpur)**

India has suffered a lot during famine and communal disturbances. But is it not very surprising that we haven't heard of a single leader being stabbed, killed or hunger-stricken?

*That is precisely why they are called politicians. Even in jails they had comforts.*

**A. N. NARAYANA RAO (Mysore)**

Is smelling a willing 'flower' a crime?

*Not if it is in your own garden.*

Which is the non-stop talking machine in this world and is there any way of stopping it?

*Put a crying cut out in the cradle and a lot of current will be diverted. You can't put a silencer on Pandora.*

Is chest swelling of the females a disease?

*Yes, conjunctivitis of the male eyes.*

Can a woman think herself noble enough when she is married?

*Marriage lends status and nobility even to a harlot.*

Nature's only idea seems to be to make children just so many machines for the production of incessant noise?

*And often perpetual motion.*

Are lawyers necessary?

*Yes, to glorify crime and perpetuate it.*

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Is the intimacy of a male teacher and a female pupil dangerous?

*Not if it leads to matrimony.*

What is the difference between taming a tigress and taming a virago?

*When you tame a tigress you get a circus but when you tame a virago you get a tigress.*

**PRADEEP L. TANNA (Kandivili)**

Is it well for us that the future is hidden from us?

*The struggle for living is one long search for the hidden. Even God, man's final destination, is a well-hidden Divinity keeping man constantly in search. If the veil is torn there would be no future and therefore no life for man.*

Will you accept an offer from Pandit Nehru to fill up the post of an Entertainment Minister in the Central Government?

*Panditji would not like a rebel. He would like a nice little fellow like Bhabha. We have quite a few Bhabhas in Bombay still. Why fall back upon a Babu?*

**C. S. GOPALAN (Bangalore)**

Why is it that almost all people expect good morals from film folks?

*What they miss in themselves they expect to find in others.*

**N. V. R. SWAMY (Nagapatam)**

Which is the noblest profession in this world?

*Becoming a sadhu. A sadhu raises his hand only to bless and is in turn blessed with a free living.*

**R. THIRUVENKATACHARI (Coimbatore)**

If you are asked to award the first prize to a politician who bluffs most, to whom will the prize go?

*To the man who bluffed even Sardar Vallabhbhai Patel and amputated Mother India under the anaesthesia of fear.*

**ADVI RAO (Raichur)**

Why is marriage the common conclusion of nearly all Indian themes?

*How else can they end an affair between a man and a woman? Society has yet to accept an alternative arrangement.*

**A. R. BUTT (Karachi)**

Pictures pertaining to Hindu Muslim goodwill should be produced now in view of the sad plight of our people today. Would you kindly urge a few producers to take up the subject and earn the good wishes of millions?

*You can't tame the Muslim tiger with goodwill pictures. He has tasted too much of the Hindu blood and needs another argument to stop his man hunt.*

Isn't it grand to be a film director?

*For a man who loves hard and intellectual work, it is a grand opportunity to create something. For sex criminals it is one long honeymoon.*

**Ranjana plays the lead in "Shadiss Pahile", a social story of Raja Nene Productions.**

**MISS MAY (Mercara)**

Have you ever sought revenge and did you find it 'sweet'?

*I am a forgetful type and can never remember the injuries done to me. Besides, revenge is a fiery flame which burns first the man who lights it before it does any harm to the person at whom it is aimed.*

Do children annoy you?

*Not as little ones but when they grow up into irresponsible cads. I hate them after 18.*

**A. S. RAGHAVAN (Bombay)**

What way do you suggest to win the love of a capitalist?

*Sweat for him till you can't sweat any more. A capitalist loves the toiling humanity.*

**S. NARAYAN SANE (Poona)**

If God switched off the Sun tomorrow, which God forbid, what would happen?

*The world would be sinless. It is light that makes darkness a long hour of sin.*

**ATIB USMANI (Bombay)**

When you so much deride the Prithviraj-Ahmed Abbas type of propaganda for Hindu Muslim unity, what type of propaganda do you suggest for the achievement of this noble end?

*Thanks to the Muslim Leaguers. Hindus and Muslims have been torn apart so rudely that*

**Neelam doesn't want Mumtaz Shanti to be so desperate in "Padmini", a social story produced by Walli Saheb.**

*no amount of street howling is going to bring them together. Every unity slogan brings to mind thousands of innocent deaths. Time alone must heal these wounds and you can't rush Time by street carnivals, however well-meant. In the din of revenge even Gandhiji's powerful sermons are not heard. Who would then listen to the hoarse throats of Prithvi and Abbas shouting meaningless slogans?*

**MRS. NIRMAL (Mercara)**

Can death be more painful than life?

*Death has an undying reputation for relieving pain. It is life that is painful and death is the supreme balm of all pain.*

**Md. AMEENUDDIN (Madras)**

Do you think the U. N. O. will succeed where the League of Nations failed in maintaining peace and security in the world?

*The U. N. O. is a circus where different clowns perform by mocking at one another. It is an expensive entertainment, though.*

If men marry because they are tired of flirting and women because they are curious, then why are they both disappointed in the end?

*After courting and curiosity come the baby and the bania—one crying for milk, the other crying for his bill.*

If you are offered a bottle of whiskey and a bottle of poison at the same time, how will you distinguish the one from the other?

*To me both are poison. The need of distinguishing therefore, does not arise.*

**YUSUFALI JAFFER (Bombay)**

Well, Mr. Patel, how can we Muslims of India, prove our loyalty towards the Indian Dominion? Can you suggest us any method or plan?

*You need not prove your loyalty for something which belongs to you as much as to the others. Isn't it enough that you are a part and parcel of India as you have been for centuries? Forget politics and do your day's work just as you did long before Jinnah and his gangsters came on the scene to break up our family.*

**C. A. MENON (Kallai)**

Recently many of our directors and stars visited Hollywood and England. Have these people brought any useful things or was it a mere holiday trip?

*A holiday overseas is the best way to spend surplus earnings. Some of them have brought back post cards and American toys.*

**NARENDRA KUMAR (Lucknow)**

Is Gandhiji's policy of non-violence suited to our age? If not, why?

*Because this is an age of brutes who have made strength an instrument of greed and ambition.*

**M. P. CHIMA (Mercara)**

If the British troops quit Bangalore what will be the fate of Anglo-Indian ladies?

*They will still have 400 million Indians. The Tommies needn't worry, the ladies won't be lonely.*

**SATYA PRAKASH (Saugor)**

What is the significance of a Gandhi cap?

*A featherweight cap which puts no weight or responsibility on the head wearing it.*

**ARJAN K. JHUREMALANI (Bombay)**

What time is more suitable for committing suicide if life has ceased to be interesting?

*Death is not fastidious. Any time is good time for this old-fashioned escape.*

**MISS MAHBOOBA (Masulipatam)**

What happens when a young lady understands a young man?

*He holds the baby and she goes marketing.*

**MISS NIRMALA G. A. (Bombay)**

Women accept their destiny more readily than men. Why?

*In the heat of his ambition, Man presumes to compete with God while the woman prays to save the man from himself. In accepting man as her mate, the woman hands over her life to destiny.*

**KUMAR GHOSH (Lucknow)**

Justify your act of keeping five dogs in these days of scarcity?

*In this wide world one should at least have five loyal friends at whom you don't have to look suspiciously every day. They are cheaper than men.*

What is a kiss without heavenly bliss?

*Without heaven in it, it may prove an introduction to pyorrhoea.*

**NARI H. DASWANI (Bombay)**

Why does an Indian woman pardon all the shortcomings of her husband?

*Partly because she is taught to look upon him as a god and partly because she has no existence in the world outside her home.*

**H. S. VENKATA RAO (Mysore)**

How do our film stars react when they see an American picture?

*They feel like flying to Hollywood on the wings of imagination and teaching the Gables and the Garbos a bit of Indian acting but alas—.*

What is the earthly use of these present-day University degrees?

*They are very useful if you know how to cash them. That is one secret the colleges don't teach—cashing them.*

**DHIRENDRA KISHORE JHA (Patna)**

Which is more humiliating to our society: prostitution or destitution?

*Destitution is the parent of prostitution.*

What pleasure do people derive from flattery?

*Ask Sardar Chandulal Shah of Ranjit. They have fed him so much with sweet words that the poor fellow is now suffering from diabetes.*

Why do the power-loving men want to be surrounded by mediocre people?

*Power needs a halo which poor fish provide.*

**AELRED MAMPILI (Cochin)**

What is meant by winking?

*Flicking the lids to get rid of the desire in the eye.*

**MISS LILA NATHIRMAL DASWANI (Bombay)**

What is the climax of love and what is its anti-climax?

*Honeymoon is the one end and the cradle is the other.*

**S. RAMA RAO (Saidapet)**

How many of our film directors are research students in Indian history?

*They are historians who rub off the past and write their own new history. According to them Maharana Pratap rode an oversized goat and not a charger.*

**R. PAUL PURUSHOTHAM (Secunderabad Dn.)**

Are there any film actors and actresses who take part in politics?

*If shouting meaningless slogans in a street carnival is politics then quite a few of our artistes became hoarse politicians recently. Even Veera, the Parsi, shouted 'politics' on that day.*

**MISS ELIZABETH M. R. (Poona)**

Is bad company the worst misfortune of man?

*A bad woman is the most heartrending misfortune in a man's life. She eats his vitals and drinks his blood.*

**MISS USHA (Secunderabad)**

Why is Jinnah so lean and thin?

*Do you expect a man like that to be fat and happy?*

**KUSIM KHANDEKAR (Nagpur)**

Some socialists say that Gandhiji and Jaya Prakash give us the same food but in different dishes. Do you agree?

*Don't talk of Jaya Prakash with the same breath as Gandhiji. There is a millennium between the two men.*

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**MISTRI**

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*Dialogue:-*
*Songs:-*
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*OUR REVIEW*

# "Doli", An Emotional And Touching Story!

## *Jayant Gives A Delightful Performance!*

The story of this picture hardly deserves the name "Doli". There is nothing of "doli" in it, beyond a couple of stray shots carrying a bride.

This is the story of a good man who essentially believes in the true values of life and acquits himself honourably whatever the vicissitudes he has to go through.

Roshan looks an over-sized young man because Wasti plays the role. He sees the girl he loved married to another and moves out to Bombay. There he saves Rani, a young, blind beggar girl from being run over by a car.

He takes her home and soon becomes her dream hero. Rani is young and good-looking and Roshan begins to love her. Very soon Roshan comes across Dr. Kailash an eye specialist and learns that Rani's eyesight can be restored with an operation which would cost two thousand rupees.

**Recruit K. M. Thomas of Kinalur Estate, Balusseri P. O. via Quilandy, North Malabar, wants to get away from that awful address and join the screen as an actor.**

While worrying about this impossible monetary problem, he meets a delightfully eccentric character in Rai Saheb, a rich, happy-go-lucky drunkard who befriends people in his drunken mood, takes them home and treats them like his own long lost brothers but chases them out next morning when sober, completely forgetting the previous night's friendship.

It is a pity that this delightful character was not developed more. It would have added plenty of natural comedy to the story.

During one of his nightly generous moods, Rai Saheb gives Roshan two thousand rupees and Roshan gives it to Dr. Kailash for Rani's eye operation. But a little later Roshan is arrested for theft and despite his protests clapped into jail for two years.

Rani is being treated by Dr. Kailash who himself gets an heart affection from her. On the day of removing her bandage Roshan tries to escape from the jail but is caught and given three years more.

When Rani's eyesight is restored she does not see her benefactor though her heart yearns for him. During the five years of Roshan's jail life, Rani is married to Dr. Kailash and gets a son. Five years later Roshan, once again on the road in search of Rani, saves Rani's little son from an accident through the usual filmic coincidence and comes face to face with her.

She doesn't recognize him but her husband does. Now comes an emotional battle within the man. Roshan triumphs and goes his way blessing the new found happiness of Rani.

The story had very nice basic material which could have become a very great human drama had it been developed by someone with great imagination and intelligence. However, considering the stuff we usually get on the Indian screen, "Doli" could be said to have a good story.

**D O L I**

| | |
|---|---|
| Producers: | All India Pictures |
| Language: | Hindustani |
| Story: | M. Sadiq |
| Songs: | N. Panipat & M. Sultanpuri |
| Music: | Ghulam Mohd. |
| Photography: | Sailen Bose |
| Audiography: | Sitaram Kadam |
| Cast: | Wasti, Sulochana Chatterjee, Sushil Kumar, Madhuri, Amar, Pratima Devi, Jayant etc. |
| Released At: | Krishna, Bombay. |
| Date of Release: | 24th October 1947. |

Directed By:
**S. K. OJHA**

### JAYANT'S DELIGHTFUL PERFORMANCE

The production values are quite good generally except in the music score of the picture. The songs and their tunes are very poor. The direction of Ojha is quite good considering this picture to be his maiden effort.

Wasti plays "Roshan" and though he looks big made and clumsy, he gives a good performance throughout—his first we have liked. Sulochana Chatterjee plays Rani pretty well though she looks too polished to be a blind beggar. From the rest Shashikala, a new girl, looks quite sweet, charming and precocious. She has a promising future.

But we mustn't forget Jayant with the delightfully eccentric characterisation portrayed so superbly by him in the role of Rai Saheb, the warm friend of the evening and the cold aristocrat of the morning. It was delightful to hear his Sindi accent of the drunken dialogue.

As Indian pictures go "Doli" must be called a good picture and one worth seeing.

# Tamil "Meera" Becomes A Hindi Musical!

## *Subbulakshmi's Melody Delights Crowds!*

This is a praiseworthy attempt by a South Indian producer to introduce a South Indian picture in the all-India field. It should have been done long before but very few producers from the South have either the initiative or the enterprise to step out of their small field into the nation wide arena of commerce and competition. We congratulate Producer T. Sadashivam for his singular enterprise and wish his venture every success.

"Meera" was originally produced in Tamil but in Bombay we are shown the version dubbed in Hindi, with songs specially taken for the Hindi version. From what we saw on the screen it must have been no end of a ticklish job to fit in Hindi words on the Tamil lip movement, especially with the stagy and loud South Indian actors who believe in stretching their mouths in all sorts of ugly formations while spitting their Tamil dialogue. In the matter of word synchronization, this Hindi version could be said to have been 50% successful. Not at all a bad scoring for the first attempt!

### SUBBULAKSHMI'S CONCERT

The story of "Meera" is traditional with a few liberties in the film treatment. In fact Subbulakshmi's oft repeating melody leaves very little scope for the film story to be developed in a dramatic manner. Song is piled on song one after another till we forget Meera completely and go out with the delightful feeling of having attended a concert of Subbulakshmi.

Our grand old lady Sarojini Naidu, in her warm and generous moment, bluffs us all about Subbulakshmi being the very re-incarnation of Meera. Don't believe grandma. She becomes poetic in her most affectionate mood and words which fall from her mouth become beautiful flowers of speech and description. It is enough to know that Grandma loves Subbulakshmi who, as both stood side by side on the screen, looked one eighth of Grandma's towering personality.

**MEERA**

| | |
|---|---|
| Producers: | Chandraprabha Cinetone |
| Language: | Hindi (Dubbed version) |
| Dialogue: | Amritlal Nagar |
| Songs: | Narendra Sharma |
| Music: | Venkatram, Ramnath & Bhattacharya |
| Cast: | M. S. Subbulakshmi, Radha, V. Nagiah etc. |
| Released At: | Central, Bombay. |
| Date of Release: | 21st November 1947. |

Directed By:

**ELLIS R. DUNGAN**

### LILLIPUTIAN RAJPUTS

Meera was a princess of Rajasthan with Rajputs around her. But in this South Indian "Meera", the Rajputs looked puny little fellows with round shoulders, clumsy paunches, shiny cheeks and idiotic eyes. Even the crepe beards seemed to pull them down with weight. The little Tamilians of the South look very poor Rajputs and it is a bit foolhardy for South Indian producers to take up a Rajput subject for production. Even Subbulakshmi looks so slight and small that one wonders whether the immortal Rajputs of Mewad were a Lilliputian clan. As atmosphere is a vital part of a motion picture story, the Rajput atmosphere in "Meera" is very poor. "Meera" has, however, a few good sets but at places they also look crowded and too decorative, proving well the fact that South Indians are good temple builders but with all that not establishing the correct architectural atmosphere of Meera's times.

### SONGSTRESS OF KRISHNA

The South Indian photography is distinctly better than the song shots taken in Bombay.

**Surraiya is playing the waiting game in "Kajal" a social story produced by Rattan Pictures.**

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As a motion picture "Meera" is a musical entertainment with Subbulakshmi singing gloriously song after song mixing Carnatic ragas with popular Hindustani airs. The mixture is quite pleasant to the ears, particularly the soft notes which Subbulakshmi sings with plenty of bright facial expression behind them. In fact, Subbulakshmi's face lights up only whilst singing but at other times it seems as if the mind is switched off and the face remains deadly rigid. Subbulakshmi will take perhaps ten years more to rid her Hindustani phonetics of its present Tamil dressing. Quite a lot of fast dialogue Subbulakshmi has vomitted in such right royal Tamil style that one wonders whether a few dubbings were missed. Subbulakshmi is too tiny a woman for motion pictures, though she has an excellent voice for music. As Meera she is far, far away from the supposed reincarnation of the original. Neither the white director, Ellis Dungan, nor the musical Subbulakshmi seems to have realised the spiritual stature of Meera, the devotee of Lord Krishna. Subbulakshmi's Meera becomes only a songstress of Lord Krishna not the devotee whose spirit found its unity with the Lord.

### ONLY A MUSICAL

Nagiah who plays the Maharana, looks a round shouldered potato whose very attempt to register an expression on the face creates laughter. Nagiah seems to have lost both his art and figure of old. What a pity!

As the story is completely dominated by Subbulakshmi, no one else has a dog's chance to do anything. The others rush about in a hurry, making broad faces all the while and occasionally spit out a dialogue in some set or street corner to break the silent monotony of the rush performances.

Ellis Dungan's direction can only be considered from a technical angle. It is quite good technically, but Dungan has completely missed the emotional part of the story.

To conclude there is nothing much of Meera in "Meera", not even her original songs but the picture provides quite a delightful concert of Subbulakshmi's music under the auspices of "Meera". And Subbulakshmi sings beautifully.

**Surraiya fiddles with a typewriter in "Aaj ki Raat", a social story produced by Famous Pictures.**

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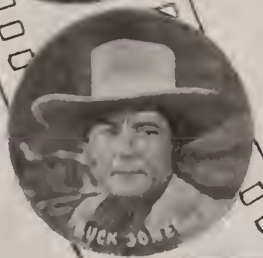

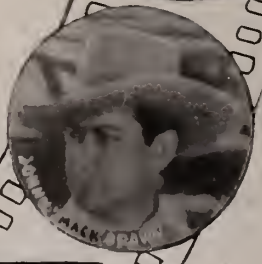

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*OUR REVIEW*

# "Chheen-Le-Azadi" — Another Ranjit Flop !

## *Veena's Wooden Personality Proves Boring !*

For sheer consistency in presenting nonsense on the screen, it is difficult to beat Ranjit. Whoever are responsible for planning and producing pictures at Ranjit, they seem to be complete bankrupts in brains and imagination. Pictures after pictures, one more idiotic than the other, come to the screen only to prove that a lot of money and labour is wrongly utilized, not only shattering Ranjit's future stability but also shaking the very foundations of our industry's economy.

A large picture producing concern, like the Ranjit, employing hundreds of people, must plan its pictures very carefully so that at least a reasonable degree of success is achieved at the box-offices to enable the producers to guarantee the employment of people who have been there since the beginning of Ranjit.

And one way to produce a good picture is to try novelty in theme and treatment every time with the help of new writers, new directors, new artistes and new approach to work. Old diseased cows must yield dirty, diseased milk. The Ranjit "cows" are not only diseased but also dry in the teat. Writers whose brains are consumed in flattering their employer have hardly any energy left to think or write anything new. And Ranjit badly needs something NEW to turn the corner. One way to do it is to KICK OUT the OLD ones. But vultures eat even the dead after killing the living and one wonders whether the Ranjit bosses will ever escape the "vultures".

**CHHEEN-LE-AZADI**

Producers: **Ranjit Movietone**
Language: **Hindustani**
Story: **Gunvantrai Acharya**
Dialogue: **Hakim Latta**
Lyrics: **Pandit Indra**
Music: **Hansraj Bahel**
Photography: **D. K. Ambre**
Recording: **M. C. Thakkar**
Art: **M. Y. Kulkarni**
Cast: **Veena, Khurshid (Jnr.), Ghulam Mohamed, Altaf Hussein, Sheikh Hassan etc.**
Released At: **New West End, Bombay.**
Date of Release: **27th September 1947**
**Directed By**
**ASPI**

### A BAD HOTCHPOTCH!

The story of "Chheen-Le-Azadi" is adapted from Gunvantrai Acharya's Gujrati novel "Dariyawat". The novel is no doubt well written after the style of Stevenson, but its adaptation for the screen is utterly unimaginative and crassly idiotic at places.

**Zillubai is giving a bit of her mind to A. Shah with Munnawar Sultana intrigued in "Parai Aag", produced by Great India Pictures.**

Apart from the fact that "Dariyawat" was hardly a suitable subject to be adapted for the screen, with a bit of intelligence and imagination some novelty and interest could yet have been created in the screen version. It is, however, a frightening expectation from the Ranjit crowd of writers.

The "Montagues" and the "Capulets" renamed "Veerjis" and "Kanojis" open the picture with a family feud. Then there is the usual rescue of the "other" maiden and "Romeo" falls in love with "Juliet" against family traditions.

The heroine is borrowed from "Amrapalli". She is a municipal rose on the primrose path and all pay her court including one "Veerji", one "Kanoji" and Thyroz, an Egyptian slave merchant.

In a quarrel, the Egyptian kills one of the two local lovers and plants the murder on the other. Then he kidnaps the hero, Randhir, and the heroine, Madhvi and takes them to his slave-ship.

Now we see the usual scenes of galley slaves rowing and sweating under tyranny. The Ranjit galley slaves, however, sing a stupid song without any reason. The sentiment of this song, of the slaves revolting against their bondage, is contradictory to their action, at the time, of submitting quietly to the tyranny. Nevertheless, they keep singing the song and sweating for Pandit Indra

A FAIR SHADOW CROSSED HIS
PATH....TO MAKE IT A HURDLED
MOSSY WAY WHERE ONLY
BROODING SHADOWS SKIMMED

HE SOWED A WIND
HE REAPED A WHIRLWIND.....

and caught in the avalanche of his misdeeds he lay stranded
on the burning sands of catastrophe

*See the vivid struggle of a*
*conscience in*

**SANTOSHI'S**

*mighty screen classic*

# "APNI CHHAYA"

*Starring:*

**SULOCHANA CHATTERJI, BALWANT SINGH,**
**and RADHAKISHEN**

*with*

**Dulari, Miss Mona, Jawahar Kaul, Ramsingh,**
**Narmada Shankar, Babu Raja, Miss Neelum,**
**SAJJAN & TIWARI**

*Story, Dialogue,*
*Songs and Direction:*
**SANTOSHI**

*Music:*
**Pt. Husanlal Bhagat Ram**

---

*Contact:*

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who had to get Rs. 300|- for that idiotic song.

After a while Madhvi wakes up the usual sleeping spirit in Randhir, who breaks the chains, frees the slaves and imprisons the slave dealer.

Out in his own town, Gopi, the "Juliet", is being married to another. "Romeo" rushes back and rescues "Juliet" and brings her to the ship.

But no hero can manage with two women. So one has to be killed and the one to be killed must be the one with the professional label. You can't allow a prostitute to marry a good man. Can you? Not as long as the Brahmins and the Jains are in charge of production. They will, of course, let you sleep with prostitutes, as some of them may do without religious objections, but marriage with one must not even be imagined.

So they kill Madhvi and 'Juliet" goes to "Romeo".

**That's a headache not a salute Surraiya is showing in "Aaj-ki-Raat", a social story of Famous Pictures.**

### A POOR PRODUCTION!

The treatment of the photoplay is as stupid as the selection of the subject for a motion picture. The sequences are so familiar that one gets bored stiff. Long before the characters finish their speaking lines, the people in the audience complete them thereby proving that not even the dialogue, apart from the situations, was unexpected. The language of the dialogue is trite and contains old and tiresome similes. The lyrics are Pandit Indra's usual prosaic poetry—which means bad prose and worse poetry —e.g. "Champa kali hai udas. bhanvra na aaye pas etc". The music is unbearably bad. Photography is very erratic throughout. The cameramen couldn't even take correctly the close ups of Subhashini while dancing. Recording is equally erratic. The ship-set was beautifully built but rather poorly exploited. In fact, the art part of the picture, is surprisingly well executed. Aspi's direction is just rotten. He didn't even use his sets well—and some of them were good sets.

### WOODEN VEENA!

Veena plays "Madhvi", the virgin prostitute, and looks wooden and lifeless throughout. She vomits her dialogue without even the slightest feeling and the only thing that moves on her face is the right corner of her lips which twitch in an ugly formation. Khurshid (Jnr.) has a big broad nose that pushes her face behind and also her performance as "Gopi", the Juliet of the story.

Ghulam Mahomed reminds you of the Punjab when he speaks and there is nothing of Egypt in him when he plays the Egyptian slave-dealer. This man is too soft in age and muscle to be the rough and ready slave driver that was needed for the story.

Altaf shows some improvement as "Randhir", while Sheikh Hassan does his bit well as the caddish Jaggu.

To sum it up, "Chheen-Le-Azadi" is a dangerously boring stuff which is so damn slow that one feels like having seen 40,000 feet of Ranjit rot.

**A domestic situation in which Surraiya looks a good old woman makes "Kajal" a family picture**

# "Mangalsutra" Gives A Splitting Headache!

## *Picture Completely Flops In Entertaining!*

**MANGALSUTRA**

Producers: **Golden Pictures**
Language: **Hindustani**
Story: **Gunjal**
Dialogue & Songs: **V. Gaur**
Music: **Ratanlal**
Photography: **Jal Mistry**
Audiography: **Panchal**
Cast: **Urmilla, Anand, Kolhatkar, Motibai, Shanta Kumari, etc.**
Released At: **Swastik, Bombay**
Date of Release: **5th December, 1947**
Directed By: **GUNJAL**

It is difficult to imagine a more rotten picture than "Mangalsutra". It is an all round idiotic show and it does not provide even a moment of relief throughout its eleven thousand and odd feet of length which one feels to have been stretched to almost a hundred thousand feet throughout the unbearable martyrdom of two and half hours.

Though Gunjal's name as a director was a sufficient warning to filmgoers considering his old record of flops, it is remarkable how quickly a picture fails in Bombay. At the first show on the second day of the release of the picture in the city, the seats were begging for patrons, who, of course, never come once they get a bad smell about a picture.

### SLEEPING CENSORS!

As if the direction of the picture was not enough of a risk, even the story and the scenario have been written by Gunjal.

The story opens with a very objectionable and anti-social interpretation of jail life. Gunjal tells us that jail life is all fun and free board and lodging. One of the prisoners actually says that though he was a watchman, he robbed his employers to provide his own family with lot of comforts and after two years of jail he himself would rejoin his family to enjoy the fruits of his ill-gotten gains.

Another prisoner considers the jail as His Majesty's guest house where he returns for free food and lot of fun after committing crime upon crime. All this means that crime and punishment are merely toys of time and law and order are items of ridicule.

The sleeping censors ought to have cut off these scenes as they tend to bring law and order into contempt and make light of judicial punishment given for crime.

### DAYAL MAMA

To this jail comes Dayal, a social worker in a village, as a political victim. His wife Laxmi and daughter Radha soon become destitute and are picked up on the road by a good man who has a shrewish wife. After several years, the wife at last succeeds in driving out Laxmi and Radha, now a grown-up and educated girl.

Dayal in the meantime comes out of jail and gets heartbroken at missing his wife and daughter. He stops the wild horse of a zamindar and saves his life and in return is rewarded with shelter and friendship by the good natured zamindar. Mohan, the zamindar's son, looks upon Dayal as an uncle and respects him.

Gunjal brings in a tiger to get rid of the zamindar at a bogus shikar party. Dayal now becomes the guardian of the zamindar's family.

At this stage, Laxmi and Radha walk into the village and Radha gets a teacher's job at the school which Dayal has built in the memory of the tiger-killed zamindar. Everyone in the little village soon knows Radha and Laxmi as also Dayal, the patron saint of the village. But Dayal and Laxmi don't meet each other throughout the story, till of course Gunjal thinks them sufficiently grown-up to meet at the climax. And the village is small with four or five men, six or seven women and about fifty children.

Mohan, the new zamindar, falls in love with Radha, the school teacher who teaches only proverbs and national slogans to the vil-

**Shalini seems to be at a disadvantage with Jog in "Adalat", produced by Mangal Pictures.**

lage children and is considered a unique educationist because of this. Now begins the usual marriage tangle, in which Dayal, without of course knowing that Radha is his own daughter, breaks up the wedding ceremony of Mohan and Radha to save the zamindar's imaginary prestige and prove his own loyalty to the family. The final scene is quickly reached and after mutual recognitions and introductions, Radha is at last handed over to Mohan.

That ends Gunjal's tommy-rot.

**ROTTEN DIRECTION**

The production values are as erratic as the story. The technique of opening a shot on trees and skies and then bringing the camera to the characters has no rhyme or reason unless the director wants to emphasize the season, the weather, the clouds or the gathering storm which affect the theme of the story. Gunjal does this every time and it looks idiotic without any psychological reason.

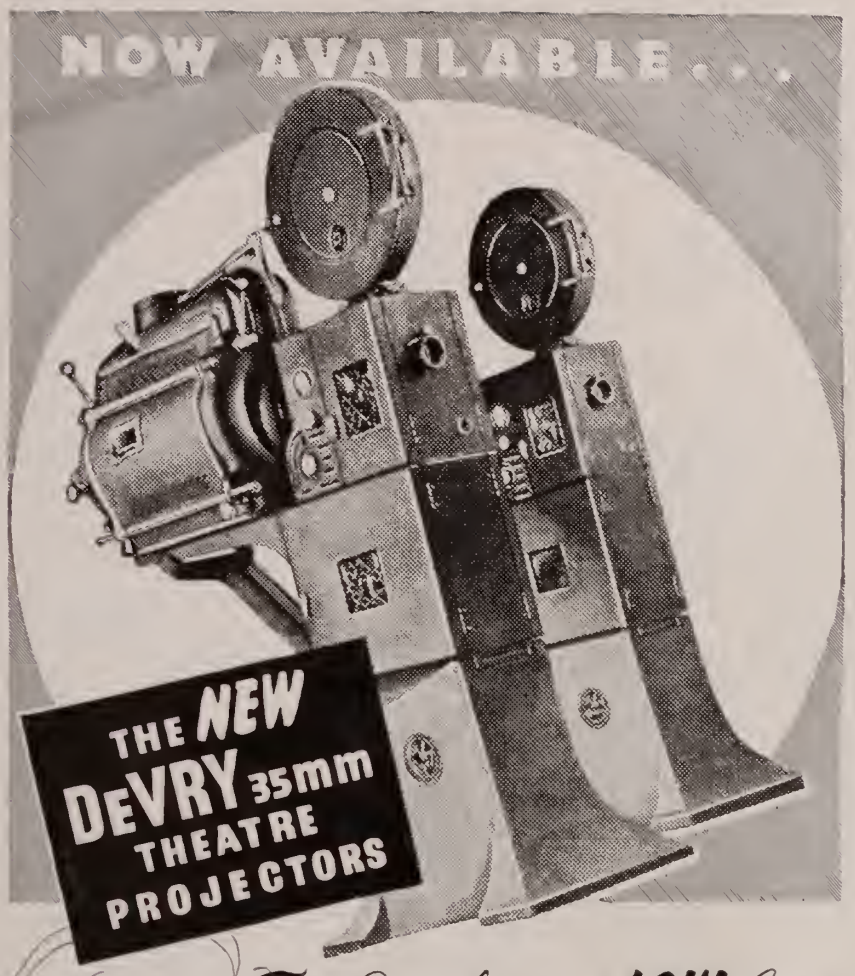
The technical work is poor. The songs and dialogue are very poor stuff with no idea, idiom or poetry anywhere. The music is dreadfully boring.

The direction of the picture is just rotten. In fact, it is no direction at all but just waste of time and energy.

**FUNNY KOLHATKAR**

Only, Motibai, in the role of Laxmi, plays her part well and with some intelligent understanding of her role. Chintamanrao Kolhatkar, who plays Dayal Mama, continually fancies himself on his old stage and throws his ugly nostrils into the air at a crazy angle at the least provocation. His dialogue is delivered with a special Kolhapuri accent and sounds funny. Urmilla plays "Radha" and does not look a school teacher at all, nor does the weighty Anand look a hero with a bull's neck and thick features.

In short, "Mangalsutra" succeeds only in giving us a splitting headache. Wise exhibitors should avoid the picture completely, unless they have money to lose.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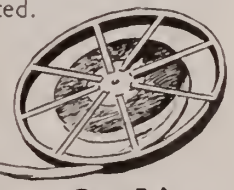

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*OUR REVIEW*

# "Majhdhar" Becomes A Boring Show !

## *Baby Tabassum Sustains Interest !*

Producer Sohrab Modi always tries to give a different and often a sensible story. "Majhdhar" is one such different theme but sadly lacks dramatic development which is so necessary to hold audience interest.

The story has a flimsy beginning and peters out at the end with a weak and unconvincing climax. In between these two ends there are some powerful sequences which reach dramatic heights but owing to weak plot development and erratic direction, they don't help to sustain the interest of the audience.

Surajnath, a well-to-do poet, has Chandrani as his wife and Prem as the daughter. In Tarachand they have a family friend who has an evil eye on Chandrani. Chandrani and Surajnath are deeply in love with each other but Surajnath grossly neglects his wife in her social ambitions and is always engrossed in writing poems.

**HOSTILE BEGINNING!**

On her birthday, Surajnath goes to a poetic concert and fails to return home in time. Making this flimsy incident an excuse, Chandrani walks out of her husband's home and life with Tarachand and taking her little daughter, Prem, with her. This is a tall one to believe! Imagine a Hindu wife leaving her husband over such a flimsy provocation when she has been taught for 10,000 long years to look upon her husband as a god, whatever his virtues and vices!

This basic incident in the story becomes extremely unpopular with the women in the audience and they naturally lose interest in the rest of the story.

Surajnath takes to the usual life of grief and ennui with punctuations of anger and resentment.

Chandrani goes to live with Tarachand practically as his mistress, though we are spared the pain of seeing the tell-tale details. Very soon she is disillusioned about Tarachand and wants to go back to her husband. Tarachand, however, takes her out for the usual fateful motor drive. Chandrani jumps out with the car running at 80 miles per hour and opens her eyes in a hospital while Tarachand also gate-crashes into a hospital for a time and then limps into the Himalayas, in search of spiritual knowledge, with one leg short.

**MAJHDHAR**

| | |
|---|---|
| Producers: | Minerva Movietone |
| Language: | Hindustani |
| Story & Dialogue: | Pandit Sudershan |
| Songs: | Shums Azeemabadi |
| Music: | Ghulam Haider & Gyan Dutt |
| Cinematography: | Dara Mistry |
| Audiography: | M. Edulji |
| Art Direction: | Rusi K. Banker |
| Cast: | Khursheed, Surendra, Baby Tabassum, Sadiq Ali, Surekha, Rafiq Ghaznavi etc. |
| Released At: | Minerva, Bombay |
| Date of Release: | 24th October 1947 |

Directed By
**SOHRAB MODI**

**THE FAT ANGEL**

Chandrani, like every heroine in distress, also meets an angel in Shobha, acted by Surekha, who looks after Prem and also after Chandrani with the affection of a mother. Shobha is, of course, alone with no one in the world and with no servants and evidently with plenty of money. She is patterned after some of the rich Parsi spinsters who probably look upon pregnancy as a cancer of the stomach and fill their stomach with lot of "dhansak" which later on hangs out from the sides. Shobha is almost the proverbial Parsi spinster, in size and approach to life, waiting for someone else's child to drop into her lap, of course softly.

Chandrani and Surajnath are soon brought together by this angel without wings and Chandrani prepares to go back to her husband's home when Chacha comes on the scene and disowns Chandrani. Chandrani, who is evidently quick at big decisions, walks out

**Baby Tabassum beats all the big "Babas" in "Majhdhar". It is high time that some of our artistes learned the diction of Urdu from the 4-year-old Tabassum.**

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of the house leaving Prem behind with Surajnath.

**THE MAN HUNT**

Chandrani is now in search of Tarachand to establish her character. It is a new technique to call the culprit who first seduced her to come and certify her character before the elders.

Any way Chandrani arrives in a Himalayan tract, where autumn lovers usually go for their umpteenth honeymoon, and sniffing the snow like a sheep dog she gets hold of Tarachand with all the possible film coincidences becoming so many milestones of the man hunt.

Tarachand limps back to the city, confesses his sins before Chacha and in doing so gives Chandrani, the much needed certificate of character to enter her husband's home.

We are now taken to Chandrani's well-timed death in which she makes all final arrangements, asks her husband to sing a song and to its tune she closes her eyes. A beautiful death it is which takes all the tragedy out of the drama and all the money out of the box-office.

**WRONG SETS**

The production values of the picture are erratic throughout. Russi Banker should learn a bit of the basic art of architecture, especially its fundamental principle of weight distribution in proportion to the number, size and shape of pillars. His ignorance in this respect has lent too many unnecessary and clumsy pillars to the concert hall set where Surajnath recites a poem, while its entrance door screamed with its shabby and ill-fitting design.

The dialogue of the picture is quite good. The songs, however, are not popularly tuned nor attractively composed. The screenplay is poor and Sohrab's direction is erratic. The story fails to entertain because of poor development and direction.

**BABY TABASSUM**

From the players, Khursheed, who plays Chandrani, has been rather carefully photographed but still she looks old enough to retire and gives us her familiar acting gestures. Surendra sings the last song well in the role of Surajnath and looks sufficiently moonstruck for a poet. His mannerisms, however, maintain his traditions in acting.

Sadiq Ali plays better as a villain than as a hero. He does well as Tarachand.

Baby Tabassum gives a darling performance as the little daughter. This little girl is smart and precocious and bonny in addition. She sustains audience interest by her witty whys.

Well, "Majhdhar" has nothing much to shout about. At best it is a boring picture which people may not like because of its flimsy beginning. It is a risk to an exhibitor to book this one with a minimum guarantee.

**Money is an important factor of domestic happiness. Here is Kamla Kotnis giving it away to Shahu Modak in Prabhat's "Seedha Rasta", a romantic social story.**

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# AT HOME AND ABROAD

### BANNED !

Bombay, Aug. 22.

The Bombay Board of Film Censors has banned the 16 mm. film, "The Madonna's Secret" (2922 ft.) produced by Republic Pictures of America, on the grounds that its theme is sordid without any relieving features.

### DEATH OF A GIANT

Hollywood, Nov. 30

Ernst Lubitsch, Hollywood's famous German-born director and producer, died at the age of 55.

Beginning his brilliant career as an actor with Max Reinhardt, Lubitsch came to Hollywood in 1922 and directed many great films starring Pola Negri, Emil Jannings, Mary Pickford, Marlene Dietrich etc. Some of his famous pictures were: "Madame Dubarry", "Lady Windermere's Fan", "Love Parade", "Merry Widow", "Design For Living" and "Ninotchka". Lubitsch's subtle and often devastating humour was always the greatest feature of his pictures. He could mock delightfully without hurting. When a London newspaperman once interviewed him Lubitsch said, "You must have fun in every picture. Omitting it is the mistake so many European directors make".

Hollywood has many great directors but it will take a long time, even for Hollywood, to replace the intellectual giant that Ernst Lubitsch was.

### CENSORS IN SOUTH

Madras, Dec. 2

The Government of Madras have banned the Tamil film, "Burma Rani" or "Escape", produced by Modern Theatres, Salem, in the whole of the province of Madras.

### A VAGRANT PRINCE

Hollywood, Nov. 22.

Prince Hamid Riza Pasha of Iran, who visited Hollywood the other day created a sensation when he arrived in a Hollywood hotel with only one penny in his pocket. It was suspected that he had run away from school but later the Iranian Embassy maintained that he had not. Money was sent to the prince immediately.

### POACHING CINEMAS

Allahabad, Nov. 22.

The construction of a cinema very close to their university and its hostels has upset the students of the Allahabad University. A deputation of students waited upon the Minister for Education and requested him to do the needful.

It is reported that while no building material is available for building a new university hostel, evidently a lot of building materials seems to be available for constructing cinemas in Allahabad.

### IN MADURA

Madura, Nov. 23.

A fire broke out this morning in a film studio situated on the outskirts of the city. After two hours, the fire fighters brought the fire under control. No loss of life is reported but a sound stage is said to have been damaged.

### NATURE'S EARTHQUAKE

Los Angeles, Nov. 19.

An earthquake which shook Los Angeles at 10 p.m. last night was felt all along the sea coast of Southern California. Hollywood felt the shock as "moderately heavy", not due to any particular wedding or divorce in the film colony.

### BANNED !

Bombay, Dec. 12.

The Government of Bombay has banned the film "Aage Badho" produced by the Prabhat Film Company of Poona in the whole Province of Bombay.

Readers are requested to read filmindia's criticism of this film which appeared in the October, 1947 issue.

### SHOWMEN IN U. P.

Lucknow, Nov. 11.

The Cinema Exhibitors' Association of U. P. have elected the following office bearers for the next year: President: S. S. Mehra; Vice-president: Dhanpat Rai; Joint Secretaries: C. V. Advani & P. Billimoria; Treasurer; D. N. Sahai and two District Secretaries: J. P. Guzdar & J. P. Srivastava.

### SOME MONEY !

Hollywood, Nov. 28.

Actress Maria Montez has

**M. S. Subbulakshmi, the singing star of the South, meets an unusual crowd when the Mountbattens, Pandit Jawaharlal Nehru and other officers attended a special show of "Meera" in New Delhi.**

*Dialogue & Songs:* **KUMARGUPTA** *Photography:* **DWARKADAS DIVECHA**

*Sound:* **B. N. SHARMA** *Production-in-charge:* **R. D. MARU**

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**BHOPAL.**

**It seems to be a school girl and school teacher affair between Shashikala and Sohanlal in "School Girl", a social story of Lokmanya Productions.**

sued the Universal Pictures and the Fairbanks Company for $250,000 (just a little over 8 lakhs of rupees) as damages for billing her second to Douglas Fairbanks Jr. in "The Exile".

Federal judge O'Connor issued a restraining order preventing the defendants from further advertising Maria Montez as second to Fairbanks.

### NATIONAL FLAG

Shillong, Nov. 20.

The Government of Assam have prohibited the hoisting of the National Flag by private individuals except on special occasions of national festivity.

The press note explains that the National Flag is the emblem which is used in all countries by special representatives of the Government possessing authority and since it signifies authority, no one without this privilege is allowed to fly the Flag on motor vehicles or on house tops.

But what about its misuse in cinemas? Are the cinema owners "special representatives of the Government possessing authority"?

### ANOTHER CHANCE !

Hollywood, Nov. 24.

Film actress Ida Lupino announced her engagement to Mr. Collier Young, an official of Warner Brothers. Young's divorce from his present wife will be final next April while British-born Ida has been free from her previous husband, Louis Hayward, for a long time now.

### STALIN'S ORDERS

Moscow, Nov. 27.

Moscow's 100-year-old Melyl Theatre has been renovated at a total cost of 23,000,000 roubles. Work was held up during the war but it was resumed under Stalin's personal orders immediately the war ended.

The Melyl seats 1000 people and has one of the best stages in the country. It has a three terrace revolving stage and 55 stage cranes, each capable of raising stage scenery weighing half a ton.

We have no Stalin to renovate our theatres.

### CALLING THE BLUFF !

Bombay, Nov. 4.

The Government of India have decided to revive production of information films under the aegis of the Ministry of Information and Broadcasting.

According to Mr. G. S. Bhalja, the Secretary of the Ministry, the Government intend to set up a model organization with the best available Indian talent to produce documentary and instructional films to enlighten public opinion and inform the public of Government's activities and plans.

Private enterprise would be given an opportunity to supplement Government production and this would be done by inviting, through tenders, proposals from the trade. The Government hope that this procedure will give a fair and equitable chance to all concerned to show what they can do.

But can they do much? They can only wait in deputations and shout in protest.

### ATOM EDUCATION

London, Dec. 9.

The first "atom film" for young students was shown in London today. It is an outstanding film because not once does it mention or refer to the atom bomb. The film runs about 30 minutes and is named "Atomic Physics" and is intended for students of 15 years and over.

The film was specially produced with the collaboration of scientists primarily responsible for the development of the atomic energy. The "actors" include some of the best known atom scientists including Professor John Cockcroft, Director of the Atomic Research Station at Didcot and his immediate assistant, Dr. O. R. Frisch. Another "star" is Einstein who delivers a statement on relativity.

### MEHBOOB AND PAKISTAN

Karachi, Nov. 28.

Producer-director Mehboob is doing his bit for Pakistan to make it a bit easier for the new Islamic state to feed its refugees.

Mehboob gave today a day's complete collections of his latest picture "Elan", running at Imperial Cinema in Karachi, to the Pakistan Refugee Relief Fund.

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CHANDRAMUKHI ★ INDIRA ★ GHOSH ★ CHANCHAL KUMARI ★ PRAMODE ★
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That is the way to back one's own state. What is Kardar doing for Pakistan?

**ZAMINDARS OF PAKISTAN**

Karachi, Dec. 10.

It is reliably reported that Producer-director Kardar, Producer-director Mehboob, Producer-director Nazir (of Suvarnalata fame) and Film-actress Khurshid (of Lala Yaqub association) have purchased extensive property in Karachi in addition to residential bungalows, which they are reported to have got very cheap.

Pakistan has made these people zamindars.

**BAITING COMMUNISTS !**

Hollywood, Dec. 3.

Over 20 leading film executives and producers have announced their decision "to discharge or suspend without compensation" certain employees unless they are acquitted or purged themselves of contempt of the Congress and declare under oath that they are not Communists.

Writers Dalton Trumbo and Lester Cole employees of M. G. M. have been dismissed by their studio. Three others dismissed previously were Producer Adrian Scott and Director Edward Dmytrk both of R. K. O. and Writer Ring Larnder (Jnr.) of 20th Century Fox.

**GODLESS RUSSIA ?**

Hollywood, Dec. 4.

Giving evidence before the Un-American Activities Committee in Hollywood, Leo McCarey, director of "The Bells of St. Mary's" and "Going My Way" was asked whether those pictures were popular in Russia.

McCarey replied: "We haven't received one rouble from there".

The Chairman asked why, and McCarey replied, "Because there was a character that was not popular".

"Who, Bing Crosby?" asked the Chairman.

"No, God", replied McCarey.

**CINEMA OPERATORS**

Madras, Nov. 20.

Government of Madras have directed the ex-Servicemen who have served as the first and second grade cinema operators and projectionists in the Army should be exempted from serving the apprenticeship for two years in cinema theatres under a licensed operator as a condition precedent before appearing for the cinema operators' examination.

The ex-Servicemen have also been exempted for two years from payment of fees for the issue of cinema operators' licence. However they will not be exempted from paying Rs. 6|- as the examination fees payable to the Board of Examiners.

**Agha doesn't seem to need much the way he is consoled by Lalita Pawar in "Dhanyawad", produced by Kalpana Pictures.**

**STUDENTS & SAIGAL**

Bombay, Dec. 3.

As usual fans remembered Saigal longer than those folks who made money out of him and forgot him completely. The St. Xavier's College Musical Club proposes to establish a "Saigal Memorial Trophy" to encourage music and musical talent in the inter-collegiate field. The Trophy will be an annual competition award given to the institution which scores the highest points in the annual musical competition.

**MADRAS CENSORS**

Madras, Nov. 30.

The Government have appointed the undermentioned persons to serve on the Board of Film Censors for the purpose of examining and certifying films as suitable for public exhibition in the Province of Madras:

The Commissioner of Police, Madras (ex-officio), the Director of Information and Publicity (ex-officio), the Station Staff Officer, Fort St. George (ex-officio), Mrs. M. N. Clubwala, Mrs. M. Viswanath, Mr. P. S. V. Aiyar, Mr. P. Duraikannu Mudaliar, Mr. V. C. Gopalaratnam, Mr. S. A. Shaffee Muhammad Sahib Bahadur, Mr. Janakiram Chetti, Mr. Laldas Govindoss, Mr. K. Hansraj, Dr. U. Krishna Rao, Mr. P. Sambanda Mudaliar, Mr. S. Vyapuri Pillai, Mr. Musiri Subramania Aiyar. Mr. M. Satyanarayana, Mr. P. Balasubramania Mudaliar, Mr. V. Ayyaswami Nayudu, and Mrs. Mona Hensman.

The Commissioner of Police, Madras, will be the ex-officio President. In the case of members, other than ex-officio members, the term of office will be one year from December 8, 1947.

**MICROFILM LIBRARIES**

Moscow, Dec. 4.

Since last March, Soviet citizens can acquire for their private library any of the eleven million books in the depositories of the Lenin Library in Moscow repro-

**Recruit Pranay Kumar C/o G. S. Yadava, G. N. Road, Kamptee, C.P. doesn't like to be called a recruit though he is anxious to join the film with his six feet and an odd inch of height.**

duced on microfilm. The service in most cases will be cheaper than the cost of the book and also covers rare editions otherwise beyond the reach of the average book buyer. The only added expenditure is the initial outlay for a microfilm projector.

Library officials revealed that they expect the new service to find an eager response among research workers, writers and book connoisseurs in particular. A special department which has been set up at the library to do the filming, plans to reproduce at least seven million pages of books and manuscripts both for the library's own microfilm reading room and in fulfilment of orders placed with it.

Though photography of books on microfilm is no innovation, it has been particularly promoted in the USSR since the end of the war. Microfilm laboratories are being set up by other major libraries and microfilm reading rooms are to be opened by the decision of the Ministry of Higher Education at 21 college libraries this year.

The Moscow microfilm laboratory is equipped with the latest in Soviet-made equipments. Preparations are now under way to launch the production of a new type of Soviet-designed microfilm projector for home use.

### HEIR TO MODI MILLIONS

Bombay, Dec. 7.

There is good news in multi-millionaire K. M. Modi's family. The stork brought home a bonny son on Sunday and crowned Keki's late marriage with success. The little one is named Rustom in memory of his late philosopher uncle. We wish the little one long life and prosperity.

### COMEDIAN'S TRAGEDY

Saint Andrews, Dec. 14.

Sixty year old Will Fyffe, famous Scottish comedian fell down 20 feet from his hotel room and breathed his last.

### BABY'S BABY

Hollywood Dec. 4.

Shirley Temple, that little star of Hollywood, and wife of Jack


The LOVE of these TWO
*Gave the WORLD*
AN IMMORTAL CLASSIC
**"GIT GOVIND"**
**KANU DESAI**
Productions
*Film Biography of Poet Jaidev*

*Starring :*
**PREM ADIB — Sulochana Chatterjee — David and LEELA DESAI**
*Producer :* **KANU DESAI**
*Director :* **RAMCHANDRA THAKUR**
*Music :* **GYAN DUTT**
*Dances :* **SACHIN SHANKER**
*Dialogues :* **SARANGPANI**
*Songs :* **Pt. INDRA & BALAM**
*Now Running to Packed Houses at*
TWO THEATRES in BOMBAY
**MAJESTIC & BROADWAY**
Girgaon. Dadar.

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**SHREE FILMS — DADAR — BOMBAY.**
*Bombay Presidency :* **JAISINH PICTURES LTD.,**
Lamington Road, BOMBAY 4.

gar, threatens to become mama i January. We hope it is a girl ith Shirley's talent for acting.

**PRETENSIONS**

Hollywood, Dec. 5.

Quoting extreme cruelty to ive herself another chance, Hedy amarr is seeking freedom from er husband John Loder. Imagine anyone becoming extremely ruel to the beautiful Hedy and Hollywood star at that!

**THE LIGHTHOUSE ROWDIES**

Calcutta, Nov. 21.

Some one between the showmen and the filmgoers have to climb down and behave if people in the country are to get their entertainment with a bit of peace of mind. The Lighthouse Cinema of Calcutta has become a trouble spot recently and today when "Sindbad The Sailor" was opened, there was a disturbance once again. Film-goers who could not get tickets owing to rush demanded from the management an extra provision for seats. The manager tried to argue but he was soon pelted with stones and shoes and someone in the crowd actually spat on his face.

Apart from the irresponsible rowdyism of the crowds, it is said that the Anglo-Indians who manage the Lighthouse are not always polite to their patrons. We advise them to be polite otherwise the Lighthouse may be lighted up one day by its rowdy patrons. Politeness pays large dividends in business.

**FAVOURITISM**

London, Dec. 11.

American Newsreel Companies are angry because the British Olympic Games Committee has given to J. Arthur Rank the monopoly to shoot next year's Olympic games.

The Americans have put in their protest in the official quarters with the argument that Olympic games have world news interest and as such they cannot be subject to any restrictions.

**R. I. P.**

Kulu Valley, Dec. 13.

Professor Nicholas Roerich, world renowned Russian artist and founder of the Roerich Museum, died today at his home in the Kulu valley.

Father of Svetoslav Roerich and father-in-law of Devika Rani, the late Professor Roerich devoted his whole life in propagating his belief in art as an ultimate antidote to war.

**FOOD FOR THE EYES**

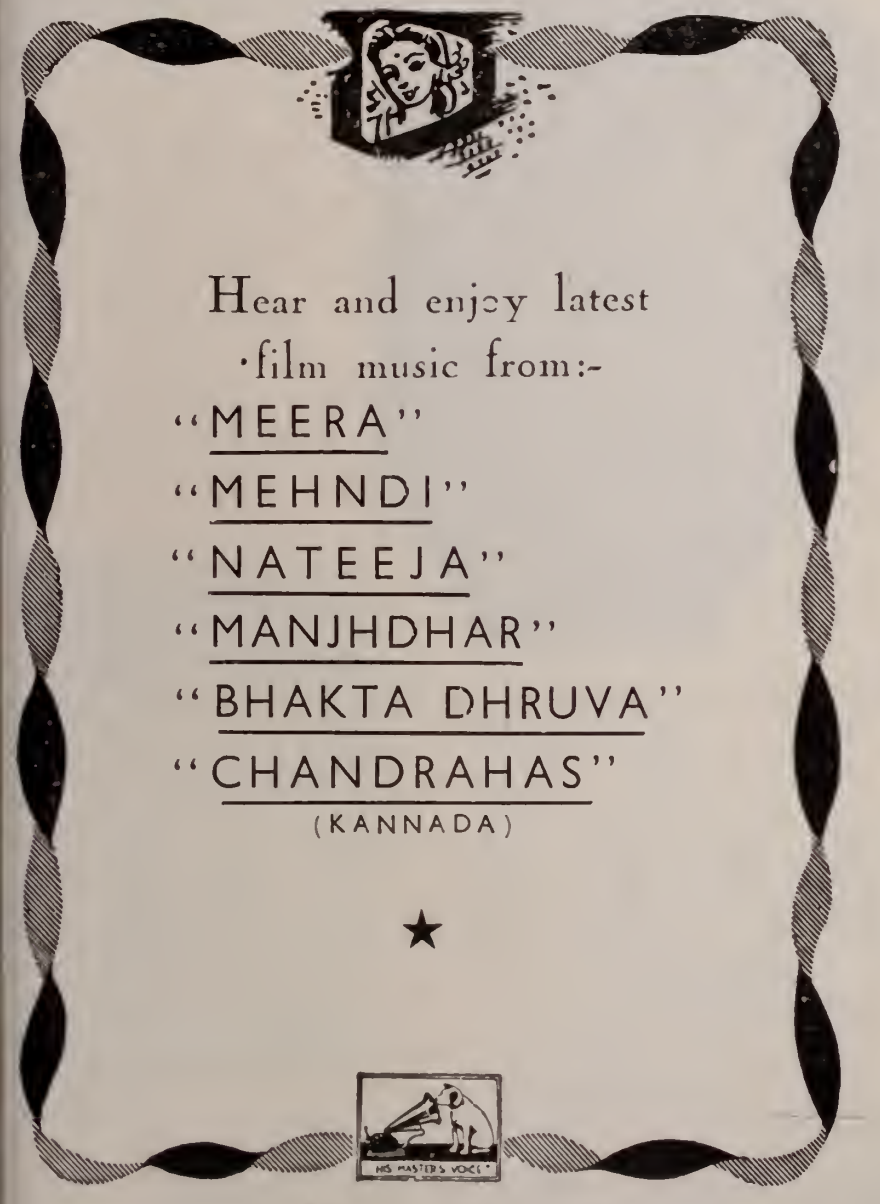
London, Dec. 3.

Paul Rotha, the well-known British director of documentaries, has just produced a film called, "The World Is Rich". This documentary film, which we are informed, is very effectively taken, deals with the International food problems and will be shown all over Britain. The film took 18 months to produce and cost £13,000.

**TENNIS FILM**

London, Oct. 29.

For the benefit of those tennis fans, who for one reason or other, could not visit England during the Wimbledon Championships, a British company has produced a documentary film of this year's Wimbledon contests. The film is called, "Centred on Wimbledon",



# SENSATIONAL - GLAMOROUS - AMOROUS

*L O V E at its Best!*
*L O V E that made history!*

**A story with charm and fascination woven round the theme of love! Outstanding in its presentation, it hits a new high in production value.**

*Hindustan Art Productions Presents*

## MUNNAWAR SULTANA

*With a hero of outstanding merit*

**? ? ?**

**IN**

# NISBAT

*With* **H. PRAKASH, SOFIA, BABY ZUBAIDA, KHAWJA SABIR, ZILLOO BAI**

*Producer.* **N. MOHAMMAD**

*Directed By* **S. SHAMSUDDIN**

*Production Controller* **G. Ahmed**

*Story & Dialogue* **Ahsan Rizvi.**

*Music* **GOVINDRAM**

*Songs* **Majrooh Sultanpuri**

*For Particulars:-*

**HINDUSTAN ART PRODUCTIONS**

**Grey House, P. 62 A Bentinck Street, CALCUTTA.**

Recruit Lata Rani of 6665 Imam Bavdi, near Kingway, Secunderabad, is just nineteen and would like to get a break in the films.

nd runs for nearly half an hour presenting a unique pictorial record of every aspect of the Wimbledon games.

### ANGRY STARS

New York, Oct. 24.

Leading Hollywood film stars, professing themselves to be "disgusted and outraged" by the efforts of the Congressional Committee on Un-American Activities to hunt for communism in their

Recruit Shankar Khilnaney C/o The City Light, Palanpur, has his father already in the film trade and the son is, therefore, naturally anxious to join the films. And he sings.

industry, are taking whole-page advertisements in trade journals to denounce the "attempt to curb freedom of expression and set arbitrary standards of Americanism".

It is learnt here that among the subscribers are Eddie Cantor, Katherine Hepburn, Myrna Loy, Henry Fonda, Cornel Wilde, Gregory Peck, and Paulette Goddard.

A group of leading directors also have taken action. They have telegraphed to the Chairman of the Committee, Parnel W. Thomas, categorically denying the allegation made in the evidence by Director Sam Wood that a communist clique was seeking to control film unions. The signatories of this denial include William Wyler, who directed the film city's most successful film, "The Best Years of Our Lives", and John Ford.

### ETERNAL PEACE

Calcutta, Dec. 10

We regret to announce the sudden death today of Debi Mukherjee, at his Regent Park residence in Tollygunj. It is presumed that death was due to heart failure.

Mukherjee had worked in a number of pictures and his recent successes were, "Udayer Pathey", "Wasiyat Nama", "Bhabikal" etc. He was only thirty-five years old at the time of his death and the Bengal film industry has lost in him a seasoned and enthusiastic artiste.

May his soul find rest in the next world!

### MOURNING A FRIEND!

Bombay, Dec. 25.

"Filmindia" regrets to announce the sudden death of Mr. D. C. Shah, at his residence at Walkeshwar, Bombay, at the age of 52.

"D. C.", as Mr. Shah was popularly known to his numerous friends, was a great art and dance critic and in his long and illustrious career as a hard working journalist, he had covered everything from a court case to a bad Indian film with a sympathy and thoroughness rarely found in our present-day journalists.

Shah's Diwali Film Supplements, which somehow came after

Recruit Vikrama Jit Babbar of 2/83 Sembudoss Street, G. T. Madras, sings well but wants to play sad roles. He is a Punjabi and speaks Hindustani well.

the festive event, always provided varied and delightful reading to all.

"To me it is a personal loss apart from the shock of it," said Editor Baburao Patel when interviewed. "I have very few sincere friends and now I have one less. Isn't that enough to mourn?"

May his soul rest in peace!

Recruit Nandlal Makhija of 418 Kalbadevi Road, Bombay 2, just wants a push to fulfil his ambitions of motion picture acting. He speaks Hindustani well and stands 5' 4" in his socks.

*Navayug Chitra*

# PHOOL AUR KĀNTĀ

*Starring*

LALITA PAWAR, SALVI
MOHAN SAIGAL, SAROJ BOR
MASTER RATAN & SHALI

*Director*

★

ACHYUT RANADE

*Story & Dialogues :*
INDER RAJ

*Photography :*
BAL DHAVLE

*Sound :*
BAL CHAVAN

*Songs :*
VISHWAMITTER ADIL

*Music :*
DADA CHANDAKAR

*Art :*
MADHUKAR THAKUR

*APPLY :—*

**NAVYUG CHITRAPAT LTD.** Shankar Seth Road, **POONA 2**

# Woes & Echoes

*( This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)*

**WRONG JOB**

"I do not know what Prem Adib thinks about doing the opening ceremony of a picture, but his appearance at the opening ceremony of "Dehati", here was not at all dignified. He was not in time, was unprepared and failed to speak nicely or impress the public."

*Satya Narayan Prasad.*

NAGPUR, C.P.

**ASK GOD**

"The Allied Art Productions Ltd., Famous Cine Studio, Mahaluxmi, Bombay 4 recently advertised for the posts of managers in important cities in India and Pakistan on respectable salaries. One of my friends was interested in the advertisement and when he wrote to this Company they sent him an application form. One of the conditions for submitting this application form is that it should be accompanied by a deposit of Rs. 5/- (which will not be refunded).

"You will certainly agree with me that this is a form of exploiting the unemployed. God knows how many applications and deposits have been received by this firm, and considering that your goodself and the "filmindia" are the only harbingers in an otherwise sad but a good industry I pass this information to you to do the needful."

BOMBAY. *N. H. V. Waran*

**"DAULAT ZADA"**

"Recently I happened to see 'Nargis' and 'Shehnai', running in the local 'Filmistan' and 'Nigar' respectively. There I came across a very strange and stupid thing. Members of the audience begin throwing money on the stage screen, as soon as they come across some catchy tune or dance."

MEERUT. *Mahendra Kishore*

**INDEED !**

"Sayed Imtiaz Ali Taj is considered a good writer in our line. His story "Khandan" is still fresh in our minds. He is also the author of many dramas which AIR relays frequently and many like myself switch on the set to hear his "great work."

"In March, from Lahore his drama 'Ulloo Ki Jaban' (an Owl's Tongue) was relayed. This was presented as his own work.

"In Reader's Digest (Aug. '47) I have read 'Monkey's Paw' by W. W. Jacobs. Ulloo Ki Jaban is a word by word translation of the same.

"Will Mr. Taj have the courage to acknowledge the source of his "Great work" and intimate the same to AIR people?"

BOMBAY. *Dinker M. Desai*

**RIGHT, BUT—**

"Permit me to pay my homage to you for your consistent criticism of our Film Censor Board's sluggishness, in the latest issue of your "filmindia". It is really surprising how pictures like "Nateeja", "Jai Malhar" and "Meera" are passed by the Censor Board. I hope you will continue such social service, time to time, to open the eyes of our Government. But I would like to make a suggestion to you in this connection. You are always a bit late in taking cudgels against such ribald pictures. I request you, as a custodian of public morality, to commence a campaign against such pictures, as soon as they are released, through your 'free, frank and fearless' "filmindia"."

BOMBAY. *N. S. Sawant*

**GENTLEMEN ? HA, HA, HA !**

"I had the fortune—or was it a misfortune—of seeing the picture "Shehnai" at our local Paramount Talkies. As regards the picture I have nothing to say except that it is quite a good time-killer. I have, however, Mr. Patel, to say something about the 'patrons' who were so kind enough to patronise the Paramount Talkies on that particular day. They were the worst rowdies I have ever come across. Their behaviour was

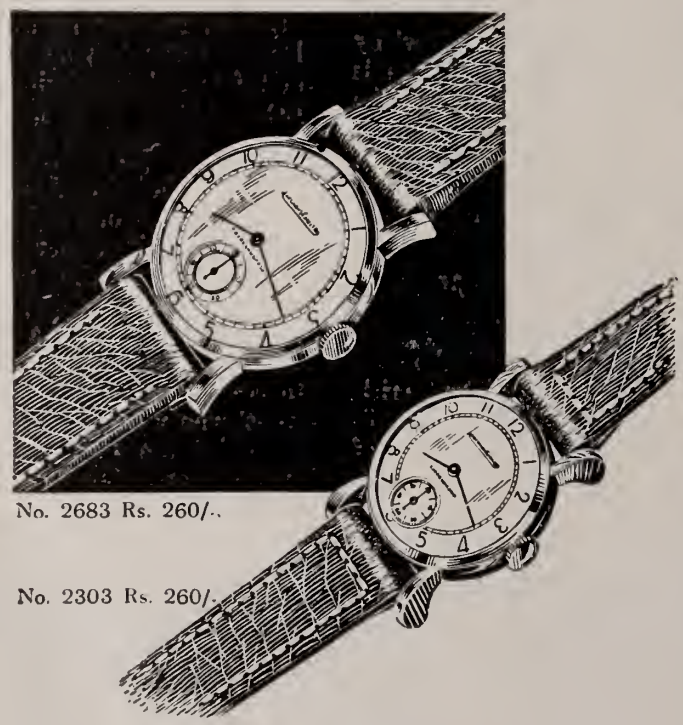
**Rajendra and Sulochana Chatterjee make a comic team in "Nai Reet" a social story produced by Indian Film Corporation.**

simply notorious and most disgraceful. You could hear them shouting, whistling and screaming. You knew before hand what dialogue or song would follow, and, I am sorry to say, that was not all.

"They were not satisfied with all this tomfoolery and they went a little further by trying the old college stunt of stamping. And the last straw, that usually breaks the camel's back, was to throw money on the stage when the idiots appreciated a song. An average man could not bear all this and I was simply shocked and bewildered and had a feeling of nausea. What was the management doing? If such a thing can happen in a quiet and calm place like Poona I cannot imagine what it must be in places like Bombay, Delhi, Calcutta etc. When do you think dear editor, the patrons will behave like 'gentlemen'?"

POONA. *S. S. Aaron.*

JAEGER-LECOULTRE



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No. 2303 Rs. 260/-.

The Gift of a Lifetime

This festive season give him the aristocrat of all gifts — a watch by Jaeger Le Coultre, and he will forever thank you. Illustrated above to actual size are two elegant models, with new extra-flat all steel cases, and both are priced at Rs. 260/-.

FAVRE-LEUBA

FAVRE-LEUBA

GENEVA · BOMBAY · CALCUTTA

### ASK THE CENSORS !

"It is not understood as to when our popular Government would get real sense and save the masses from complete demoralisation. Why is not the present Board of Censors completely overhauled and really competent and educated men brought in? One more proof of the ability of our Censors is given when they allowed the exhibition of the film "Jugnu" with a vulgar song sung by a female college student in a drama staged in the college. The song runs as follows:—

Loot jawani phir nahi aani
Beet gai to ek kahani,
O jane wale sajeele hateele,
Mose nayna larake, mori dharkan badha ke,
Kahan jai kyon manko dukhaye
Dekh chitki he chandni rate suhani.
Rate suhani meri bharpur jawani
Me kahun ye diwani he diwani,
Loot jawani phir nahi aani.
Phir kale kale badal aye,
Mujhse raha na jai,
Me jo loo angrai, kisi ka jia dekh lalchai,
Kahun aa bhole bhale pyas bujhale,
Ye jawani mastani, aao bhole bhale loot jawani.
Ye dam bhar ka he mela
Kate na pal bhar ham se akela
Koi esa mile koi vesa mile
Jo dil de or dil le
Kahun me loot loot na chor,
Jawani phir nahi aani.

"Is this song decent?"

NEW DELHI. *M. P. Bhatia*

Pandit Badriprasad, one of our top-line character actors, will be once again seen in "Suhagi", a social story produced by Blue Art Pictures

### HULLO SIRCAR !

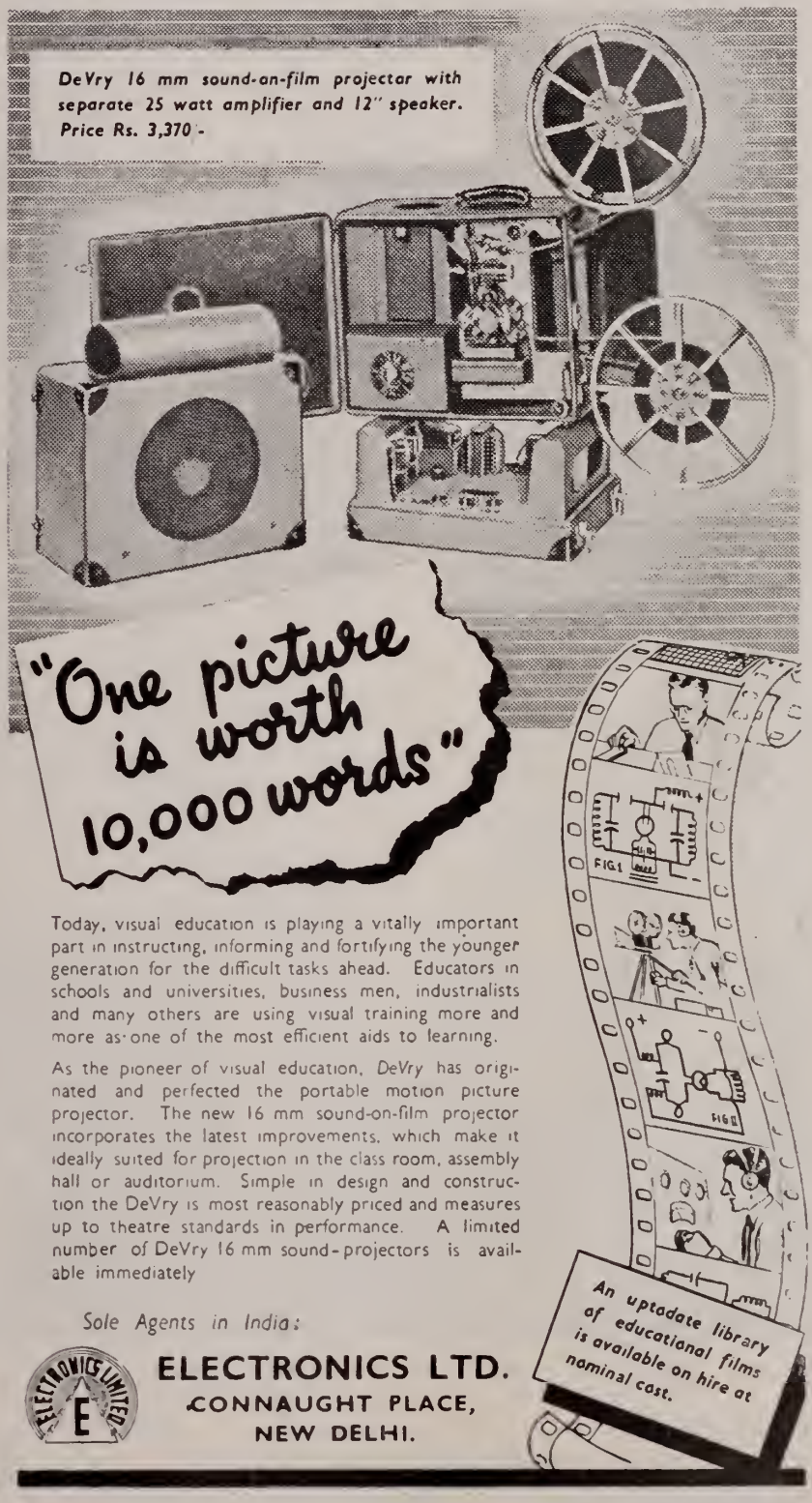
"Who would not be grieved to note the epic fall of New Theatres from 'Devdas' to 'Wasiyatnama'? Will you please advise Mr. Sircar, your producer friend, to overhaul his present set of stars and directors and select new faces from the photographs appearing in "filmindia" every month as, Ashit Baneerji looks too effeminate and Bhaduri too worn out, and their mere appearance on the screen in main roles causes one to freeze in his chair in sheer despair."

*A. P. Shukla.*

NEWA

### WHY NOT !

"The other day I went to see Shehboob's "Elan" at the local Majestic', easily the most 'unmajestic' cinema in Bangalore. As you may know, this picture is a social from the Muslim angle and Shehboob has tried to emphasize the fact that Muslims must educate their children so that they may grow up shoulder to shoulder with those of other communities.



DeVry 16 mm sound-on-film projector with separate 25 watt amplifier and 12" speaker. Price Rs. 3,370 -
"One picture is worth 10,000 words"
Today, visual education is playing a vitally important part in instructing, informing and fortifying the younger generation for the difficult tasks ahead. Educators in schools and universities, business men, industrialists and many others are using visual training more and more as one of the most efficient aids to learning.
As the pioneer of visual education, DeVry has originated and perfected the portable motion picture projector. The new 16 mm sound-on-film projector incorporates the latest improvements, which make it ideally suited for projection in the class room, assembly hall or auditorium. Simple in design and construction the DeVry is most reasonably priced and measures up to theatre standards in performance. A limited number of DeVry 16 mm sound-projectors is available immediately
Sole Agents in India:
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An uptodate library of educational films is available on hire at nominal cost.

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*DELHI & U. P.:—*
**MODERN CINE TRADERS**
Chandni Chowk, DELHI.

*EAST PUNJAB:—*
**ALL INDIA FILM CORP.**
Connaught Circus, NEW DELHI.

*For other territories apply :—*

**KULDIP PICTURES LTD.,**
Bhagirath Palace, Chandni Chowk, DELHI.

"The attempt is praiseworthy as we see hundreds and hundreds of Muslim children wasting their time on the streets while their Hindu brothers are in pursuit of knowledge. Muslims have been very backward educationally and I presume this was one of the reasons why they were misled by Jinnah's fanatic cries to grab power which resulted in the unfortunate division of our motherland. An average Muslim is a senseless human being with plenty of wrong and fanatical ideas about his religion. To such a race, education is a vital factor and hence Mehboob's "Elan" is a welcome picture from the Muslim point of view.

"Technically however, the picture is not a good certificate for Mehboob who has given us better pictures in the past. It has an inconsistent screenplay, shady photography and is poorly directed.

"The picture contains dialogues which at certain places glorify Islam and its traditions without meaning any offence to others. But sad to say that two Hindu gentlemen sitting in front of me walked out of the theatre when they heard the name of "Quran" being mentioned. May I ask whether the Hindus also have started believing in the two-nation theory? I have respect for every religion and have loved pictures like "Tukaram", "Dnyaneshwar" etc. Why not our Hindu brothers stick a bit of Muslim propaganda propagated by a Muslim for the betterment of his own community without meaning any offence to others?"

*V. K. Fazlur Rahman.*
BANGALORE

**KYA ZAMANA !**

"I had the misfortune of attending the premiere of "Woh Zamana" last Friday. It was such a boring and disgusting affair Mr. Patel, that I bet, you cannot sit through the picture. I had to, for the sake of my hard-earned money and for my friend who had insisted on my company. Honours for making this film so lavishly boring, go to its music-director. It was the rottenest Ranjit show in my opinion. Will you believe me when I say that we were forced to hear as many as eight songs in the first thirty-five minutes of the picture? And this is not all. They brought the total to a respectable score of fifteen, by adding seven more after the interval. Who said that our producers and directors did not know the meaning of that blessed word 'proportion'?"

BOMBAY *Mansur Mojez*


# A TALE OF TWO CITIES

Each convulsed by pitched battles between the Police and unruly mobs

**CALCUTTA**

Overwhelming crowds attacked the Lighthouse and were dispersed by lathi charges and tear gas

**DACCA**

The turbulent crowds were so violent and persistent that Sec. 144 had to be promulgated to prevent people from assembling near the theatre.

THESE RIOTS WERE NOT COMMUNAL FIGHTS BUT THE MAD RUSH OF FRENZIED PEOPLE TO SEE

**Pioneer Pictures'**

SCREEN MONUMENT TO THE MARTYRS OF 1857 MUTINY

# Chandra Sekhar

ASHOK KUMAR ☆ KANAN ☆ BHARATI

*Direction :* **Devaki Bose**

*Music :* **Kamal Das Gupta**

*For Territorial Rights:*

PIONEER PICTURES, Grosvenor House, 21, Old Court House, CALCUTTA.

# RANJIT

***Presents***

**A Glorious Chapter**
**From The History Of**
**KATHIAWAR**

*in*

# WOH ZAMANA

*Starring*: **KHURSHID (Jr.), PADMA BANNERJI, SUBHADRA DEVI, ALTAF, SHEIKH HASSAN & LALITA PAWAR**

*Director*: **MANIBHAI VYAS**

*Now Running at:-* **IMPERIAL**

Rani Lakshmibai—She was the best and the bravest of them all.
*(Sir Hugh Rose)*

## *SARLA ART PRODUCTIONS*

***Presents***

# "MARYADA"

Starring:
**SUBHASHINI, V. N. SHARMA, RAKESH & Others.**
Story: **SARLA DEVI** Songs & Dialogue: **V. N. SHARMA**

# "MAHARANI LAKSHMIBAI"

Starring: **SUBHASHINI, HIRALAL VYAGRA, BENIMADHO BAJPAI, V. N. SHARMA & Others.**
Directed by: **SARLA DEVI** Producer: **V. N. SHARMA**

*For Particulars:—* SARLA ART PRODUCTIONS,
Surya Mahal, 76, Thakurdwar, BOMBAY.

# PICTURES IN MAKING

**R. K. FILMS (Bombay)**

Director-actor Raj Kapoor with his fast speed of working has nearly completed "Aag", his first attempt at direction. "Aag" has quite a few stars, some of them being Nargis, Kamini Kaushal, Kanwal Kapoor and Raj Kapoor and it is reported that the picture has become good.

**FAMOUS PICTURES LTD. (Bombay)**

"Aaj Ki Raat" featuring Surraiya and directed by D. D. Kashyap is awaiting release. Director O. P. Datta has made good progress with the new picture begun last month.

**PRABHAT CO. (Poona)**

"Seedha Rasta" featuring attractive Kamla Kotnis opposite Shahu Modak, seems to have been liked by the filmgoers at Poona where it is still running. The direction is by Vasant Painter.

**PROTIMA PRODUCTIONS (Bombay)**

Producer-director Protima Dasgupta tells us joyfully that "Jharna" is ready to go before the Censors. The way Protima Dasgupta has been working at it, gives us some hope that "Jharna" might be a really good picture. One thing is sure that in "Jharna" the ever-lively Begum Para gets a role after her own heart.

**M. & T. FILMS LTD. (Bombay)**

Messrs. Makhanlal and Tewari, two city financiers from the bullion market, have floated this concern under the management of Mr. B. M. Naresh. Many an ambitious project is planned by this firm in the different fields of production, distribution and exhibition. They have already purchased the Krishna Cinema in the city, the Hind Studios in Andheri and a quite a few more financial deals are round the corner. Besides financing needy producers, this new concern is likely to launch its own production to feed the chain of theatres they propose to acquire throughout the country.

**FILMISTAN LTD. (Bombay)**

"Shehnai" is still running strong at the Novelty Cinema, Bombay. Both "Sindoor" and "Shehnai" have brought Chunilalji, the chief of Filmistan, a lot of money as well as appreciation from film fans.

"Leela" featuring Shobha and Veera will be released in due course. In the meantime, director Kishore Sahu is working hard to make "Sajani" an attractive picture.

**DIAMOND PICTURES LTD. (Bombay)**

This popular firm of distributors is making arrangements for releasing their pictures in different cinemas at Bombay. "Samrat Ashok" has been scheduled for release at the Royal Opera House after "Bhakta Dhruv" and "Sham Savera" will be shown at the Imperial Cinema after "Woh Zamana".

"Samrat Ashok" has been given away for distribution to Messrs. Jagat Talkie Distributors at Delhi and "Doli" to Famous Pictures, Calcutta. A new branch of Diamond Pictures is likely to be opened in Delhi shortly.

**RAJA NENE PRODUCTIONS (Bombay)**

Producer-director Raja Nene has completed "Shadi se Pahile" featuring pretty Ranjana and those who have seen the rushes entertain big hopes about its box-office quality. Raja Nene is now busy with the paper work of his next picture called "Hamara Kya Kasur".

**Munnawar Sultana is not quite happy with those two old fogies in "Parai Aag" produced by Great India Pictures.**

**Now Ready for Release**

BHAGWAN PRODUCTIONS'

# SATYANARAYAN

*Offering a feast of enchanting music and colourful dances by RANJIT KUMARI*

*Featuring :*

**Jawahar Kaul, Balakram, B. Gill, S. P. Mahindra, Laxmichand and Sewak**

**Roop Kumari, Chanchal Kumari, Leela Gupte, Radha**

*Directed by :*
**KUMAR SAHU & R. VISHNU RAM**

*Associate :*
**S. AHLUWALIA**

*Dances :* **Pt. GIANSHANKER** *Lyrics :* **Pt. INDRA, SEWAK & SURJIT** *Editing :* **P. A. GOKHALE & others.**

*Cinematography :* **G. P. ASTHANA** B.Sc., F.A.I. *Production executive :* **JAYANT ACHARYA**

*Story :* **KUMAR SAHU & R. VISHNU RAM.** *Music :* **HANSRAJ BAHEL.**

*Produced by :* Vishnu Vithal Ranade alias R. Vishnuram.

*For Particulars write to :-*

## BHAGWAN PRODUCTIONS,

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## MOHAN PICTURES

PRESENT

# JADU-I-BANSARI

# जादुई बंसरी

DIRECTOR : NANUBHAI VAKIL

*Powerful*

**STUNT**

**with**

★ **MAGIC**
★ **MUSIC**
★ **LAUGHTER**
**and**
★ **LOVE ...**
**with**
★ **LOVELIES.**

*—: Starring :—*

★ **AMEER KARNATKI**
★ **PRAKASH**
★ **RAFIQUE & ANSARI**
★ **KAMAL RANI**
★ **AGA**

**And many others.**

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**JAGAT PICTURES (Bombay)**

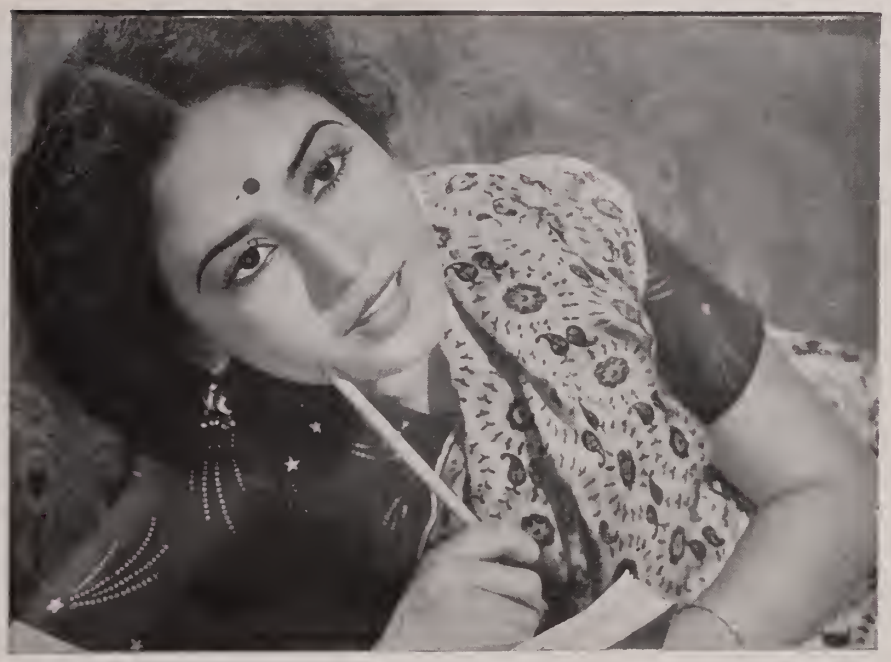
This is a company started by he popular distributor from the Jorth, Lala Jagat Narayan. Their naiden Hindustani picture "Vee-a" is more than half way through nd features Veera, Sulochana hatterji, Rehman and Yakub. nil Biswas, the music director, s reported to have given catchy unes and the picture has a good hance of succeeding at the box-ffices. The direction is by J. P. dvani.

**CHANDRAPRABHA CINETONE (Madras)**

"Meera" starring sweet-voiced I. S. Subbulakshmi is doing good usiness at the Central Cinema, ombay where it is still running packed audiences. The 'bha-ns' so well rendered by M. S. ubbulakshmi are mainly respon-ble for the success of "Meera".

**CHITRALAYA LTD. (Bombay)**

"Apni Chhaya" featuring Sulo-hana Chatterjee, Balwant Singh nd Radha Kishan has been com-leted at the Bombay Talkies stu-os and director Santoshi is more an satisfied with the result. We e told that in "Apni Chhaya" rector Santoshi has given a se-



Meena Kumari plays the lead in Ranjit's social story, "Piya Ghar Aja".

rious theme in contrast to his earlier comic and rather flippant themes.

**ARVIND & ANAND PRODUCTIONS (Bombay)**

"Khidki" directed by Santoshi is reported to have become an attractive picture with eleven eve-filling heroines. V. H. Desai, the comedian, has an important role and is put in to supply a few laughs to filmgoers. Rehana is one of the many heroines that Santoshi has portrayed in "Khidki".

**RATAN PICTURES (Bombay)**

Director Sadiq has nearly completed "Kajal" an emotional story, featuring Surraiya, Wasti, Gope and Cuckoo. The dialogue is by Azm Bazidpuri and is reported to be sparkling. D. N. Madhok has written the lyrics and Ghulam Haider has set them to lilting music. A couple of dances by Cuckoo is likely to attract the public.

**BLUE ART PICTURES (Bombay)**

In spite of an accident in which the heroine, Begum Para, was thrown out of a tonga on an outdoor scene in "Suhagi" and escaped with a few injuries, the shooting has been progressing quite smoothly. "Suhagi" is likely to be completed in a couple of months' time and though the director is new he is enthusiastic and hopes to make a good job of it. "Suhagi's" chief attraction is Begum Para. Others in the cast are Manorama, Sadiq Ali, Badriprasad and Zillobai. In the meantime,

"Seedha Rasta", a Prabhat picture, is full of such rural situations which give the story a human touch. Kamla has brought the lunch for Chandrakant and wonders — well, just wonders —

the paper work of "Payal" is getting ready.

**LIBERTY ART PICTURES (Bombay)**

The following four films from Russia dubbed in Hindustani are awaiting release in Bombay. They are "The Flower of Stone", "Jai Desh" a story with patriotism as its ideal, "Tahir and Zuhra" the Russian counterparts of "Romeo and Juliet" and "Zoya" depicting the story of a brave woman whose courage brought freedom to her nation.

**INDIA FILM CORPORATION LTD. (Bombay)**

Producer R. N. Simhal, a business man from Bhopal, is producing "Nai Reet" at the Eastern Studios, Bombay. Director S. K. Ojha, who has already gained some experience after "Doli", is reported to have made "Nai Reet" an interesting picture. The cast consists of Suochana Chatterjee, Geeta Bali, Rajendra and Krishnakant.

**RANJIT MOVIETONE (Bombay)**

"Woh Zamana" featuring Khurshid (Jnr.) and Altaf is running at the Imperial Cinema, Bombay. Some of the pictures lying in the tins are "Bichhade Balam", "Kaun Hamara" etc.

**Ulhas and Sapru are not exactly playing with the sword that way in "Samrat Ashok".**

**JAI HIND FILM EXCHANGE (Bombay)**

This company has secured seven pictures for distribution. Some of them are: "Panna", "Dharti ke Lal", "Jhumke", "Ragini" "Adalat" and "Paro". "Adalat" features two newcomers, Shalini and Rajan and "Paro" has Geeta Nizami in an important role.

**MOHAN PICTURES (Bombay)**

"Jadu-i-Bansari" is nearly completed with Amirbai Karnataki and Prakash in important roles. Others in the cast are Rafique and Ansari. Director Nanubhai Vakil is not resting however after "Jadu-i-bansari" and is getting "Jadu-i-angoothi" ready side by side.

**KANU DESAI PRODUCTIONS (Bombay)**

"Geet Govind", Artist Kanu Desai's pet picture is awaiting release at the Majestic Cinema, Bombay. The direction is by Ramachandra Thakur. Prem Adib plays the role of the popular poet Jayadev and Leela Desai is Padma, the girl who inspired Jayadev to reach poetic heights.

**DELHI THEATRES (Bombay)**

The paper work of "Paharan" and "Kisan Ki Gai" is ready and they will go to the sets shortly.

**SARLA ART PRODUCTIONS (Bombay)**

"Maryada" has been nearly completed with Subhashini in the main lead.

**It's a family situation with a little sourness between Mumtaz Shanti and Ashok Kumar in "Padmini", produced and directed by Wali Saheb.**

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